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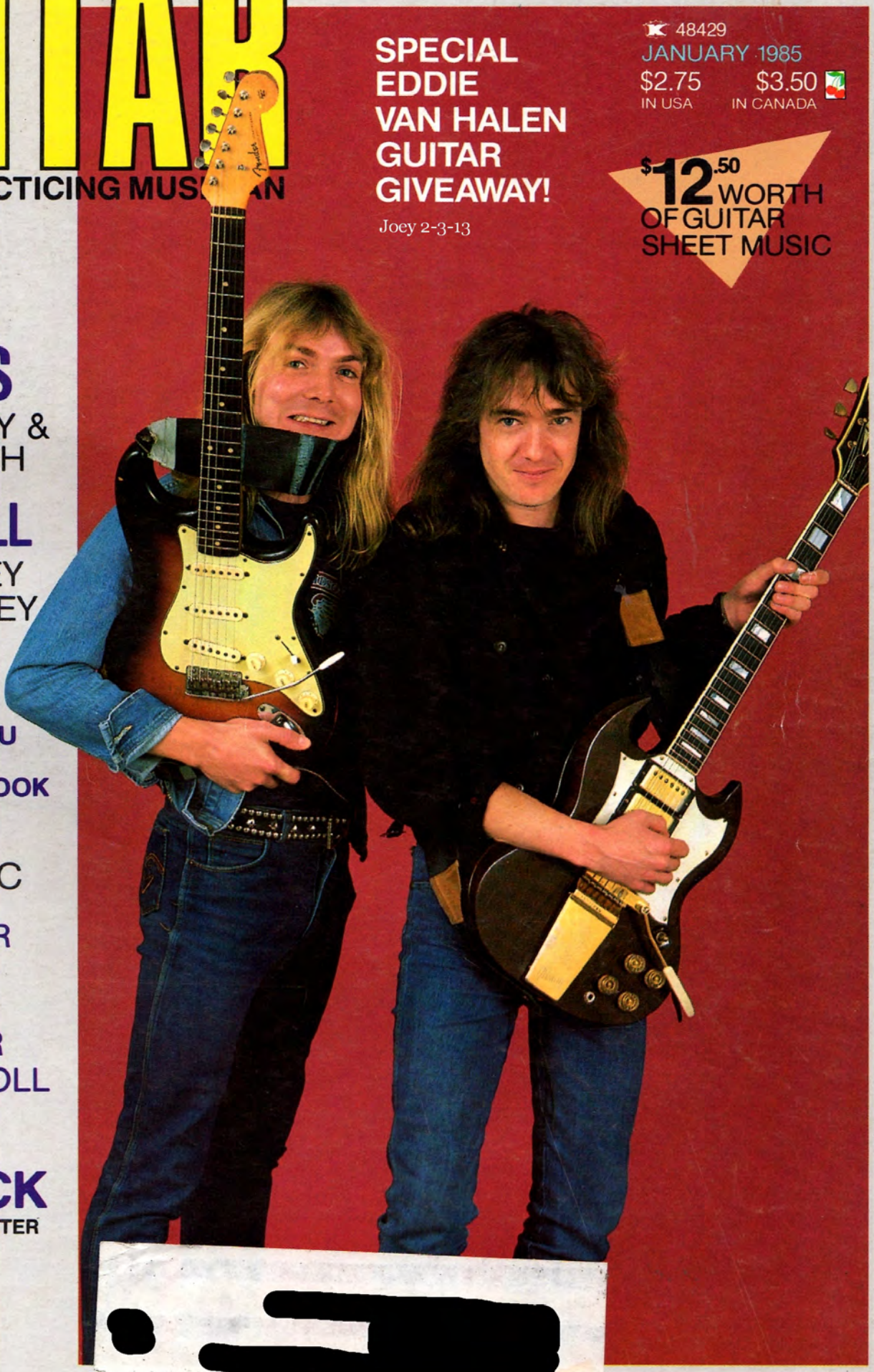

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*WITH BASS LINE

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VOLUME 2 NO. 3
JANUARY 85

GUITAR T.M.

FOR THE PRACTICING MUSICIAN

"Chip" Turner

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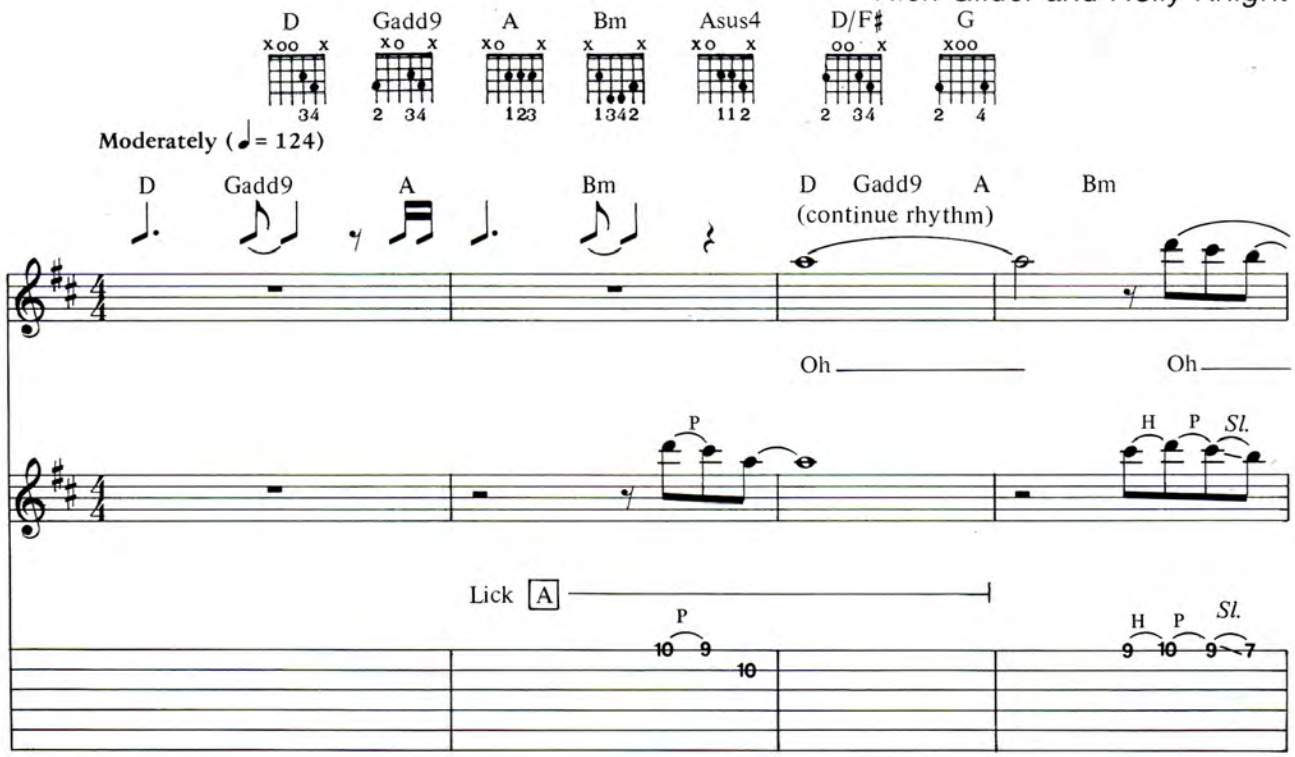
Tablature Explanation see pg. 90

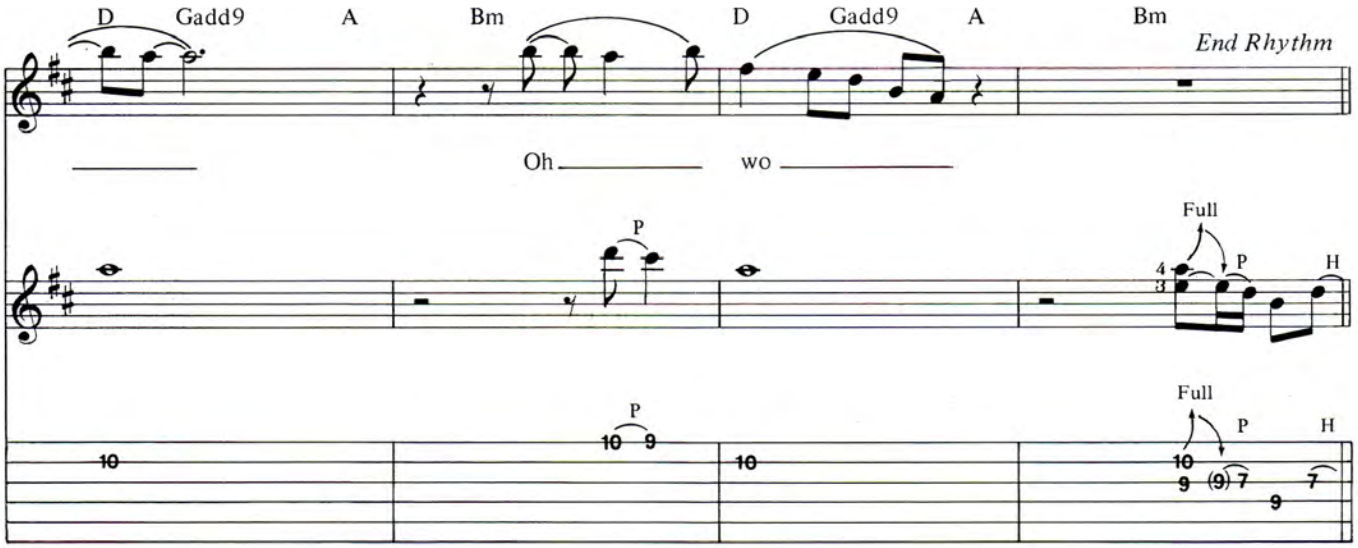
THE WARRIOR

As recorded by Scandal featuring Patty Smyth

(From the album Warrior/Columbia FC 39173)

Words and music by
Nick Gilder and Holly Knight





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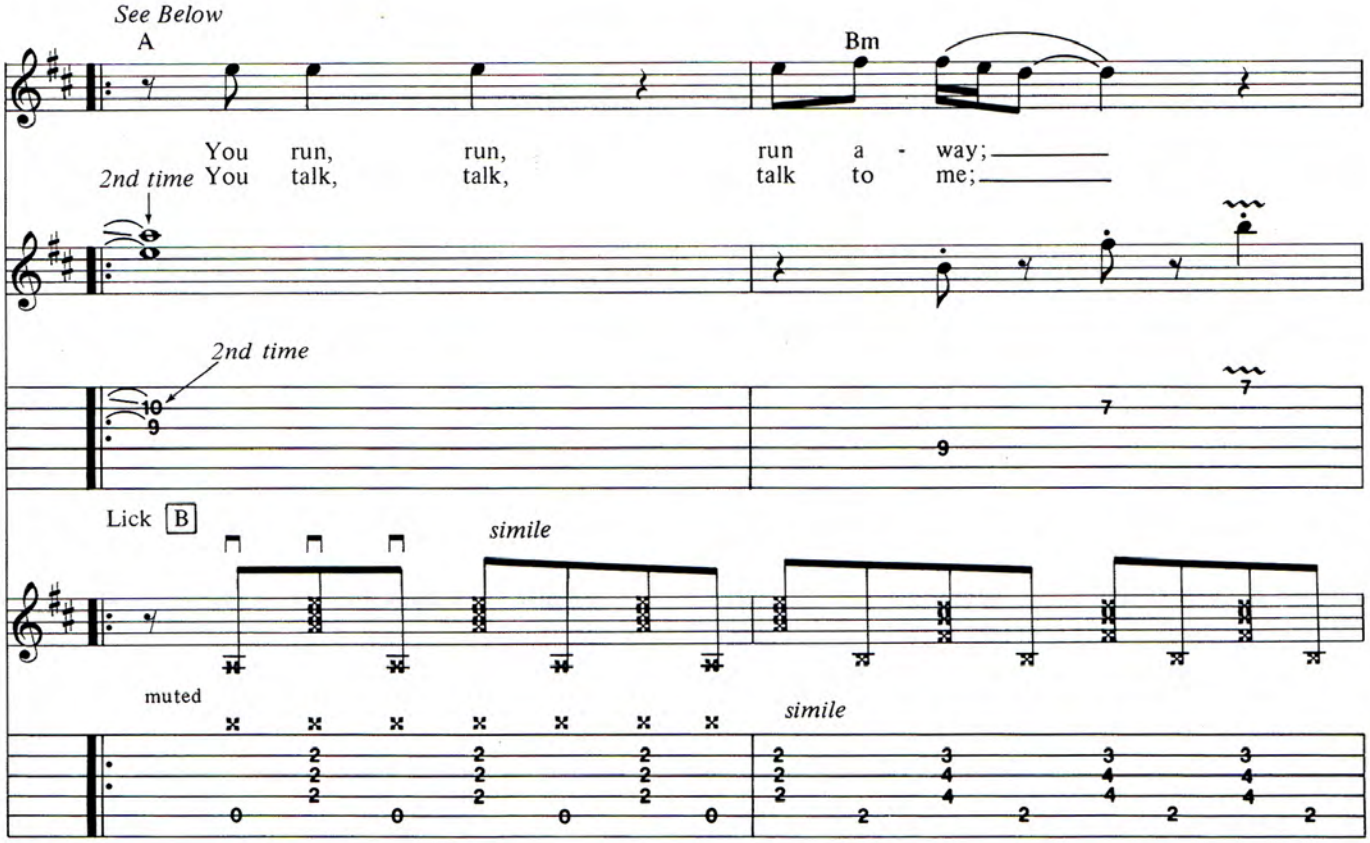
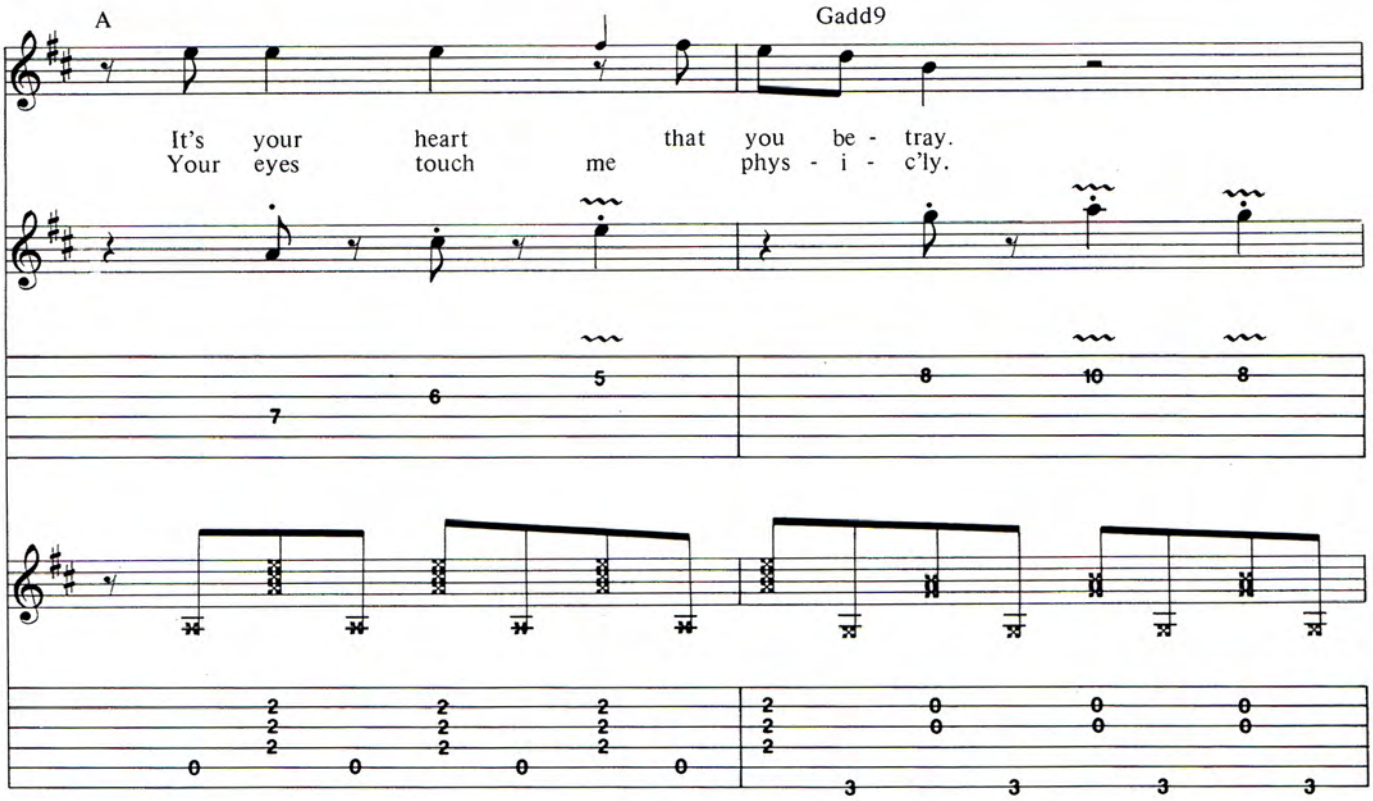

See Below
A
Bm
You run, run, run a - way;
2nd time You talk, talk, talk to me;
2nd time
Lick B
simile
muted
simile


A
Gadd9
It's your heart that you be - tray.
Your eyes touch me phys - i - c'ly.

Guitar 1: Continue B

A Bm A

Feed - ing on your hun - gry eyes. I bet you're not so
Stay with me, we'll take the night As pas - sion takes an -

Lick C

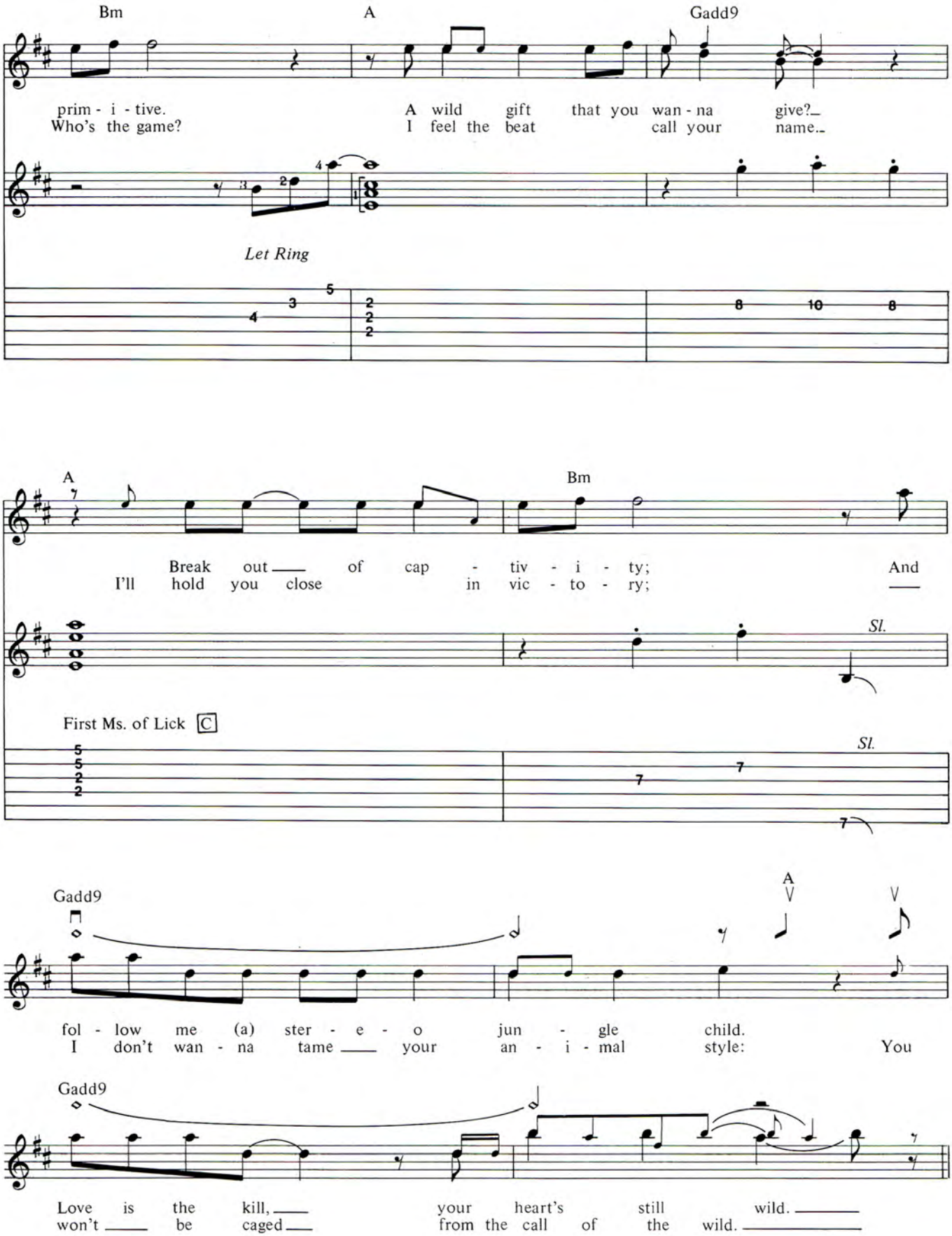
Lick D Lick B

Gadd9 A

civ - i - lized. Well is - n't love
oth - er bite. Ah Ah Who's the hun - ter?

With Lick C

Lick D


Bm
A
Gadd9
prim - i - tive.
Who's the game?
A wild gift that you wan - na give?
I feel the beat call your name.
Let Ring
A
Bm
Break out of cap - tiv - i - ty;
I'll hold you close in vic - to - ry;
And
Sl.
First Ms. of Lick C
Sl.
Gadd9
A
fol - low me (a) ster - e - o jun - gle child.
I don't wan - na tame your an - i - mal style:
You
Gadd9
Love is the kill,
won't be caged
your heart's still wild.
from the call of the wild.

Chorus

D Gadd9 A Bm D Gadd9 A

Continue Rhythm

Shoot-in' at the walls of heart - ache, Bang! Bang! I am the

Lick E

Bm D Gadd9 A Bm

war - ri - or. Well, I am the war - ri - or, And

Asus4 A D/F♯ G D Gadd9 A

heart to heart you win If you sur - vive.

Lick F

P

A Bm

1.

D Gadd9 A Bm

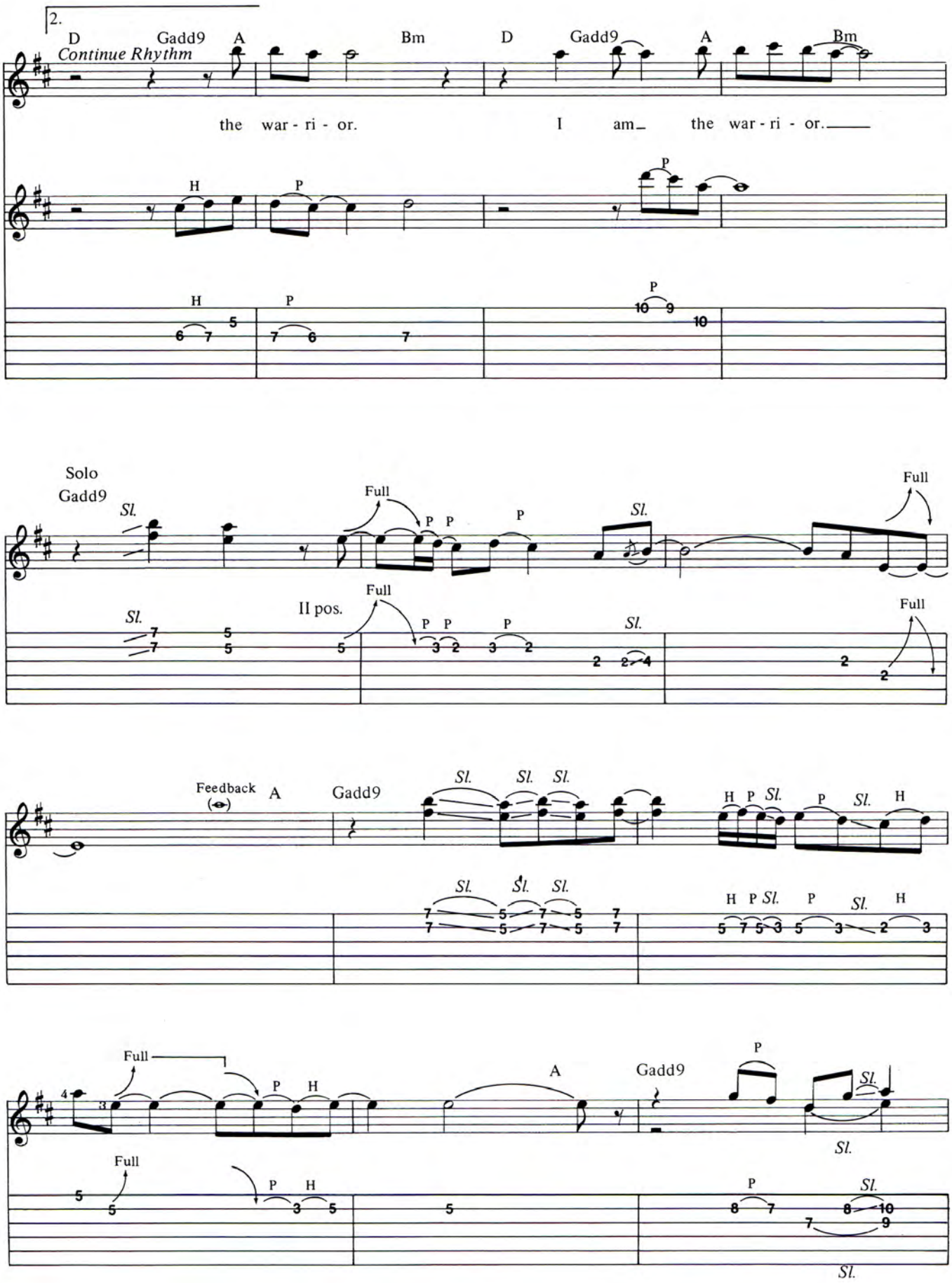
Continue Rhythm

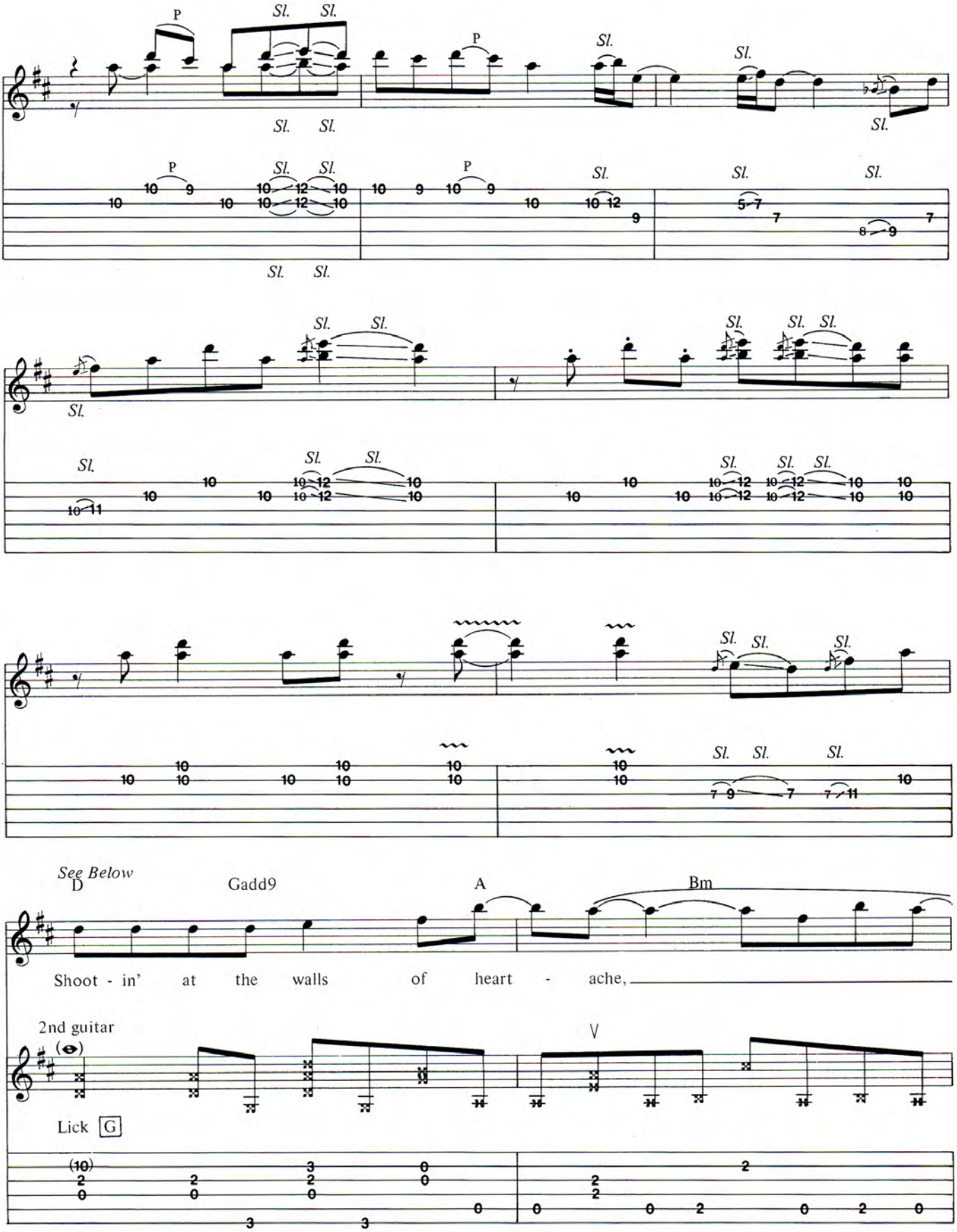
The war - ri - or, the war - ri - or.

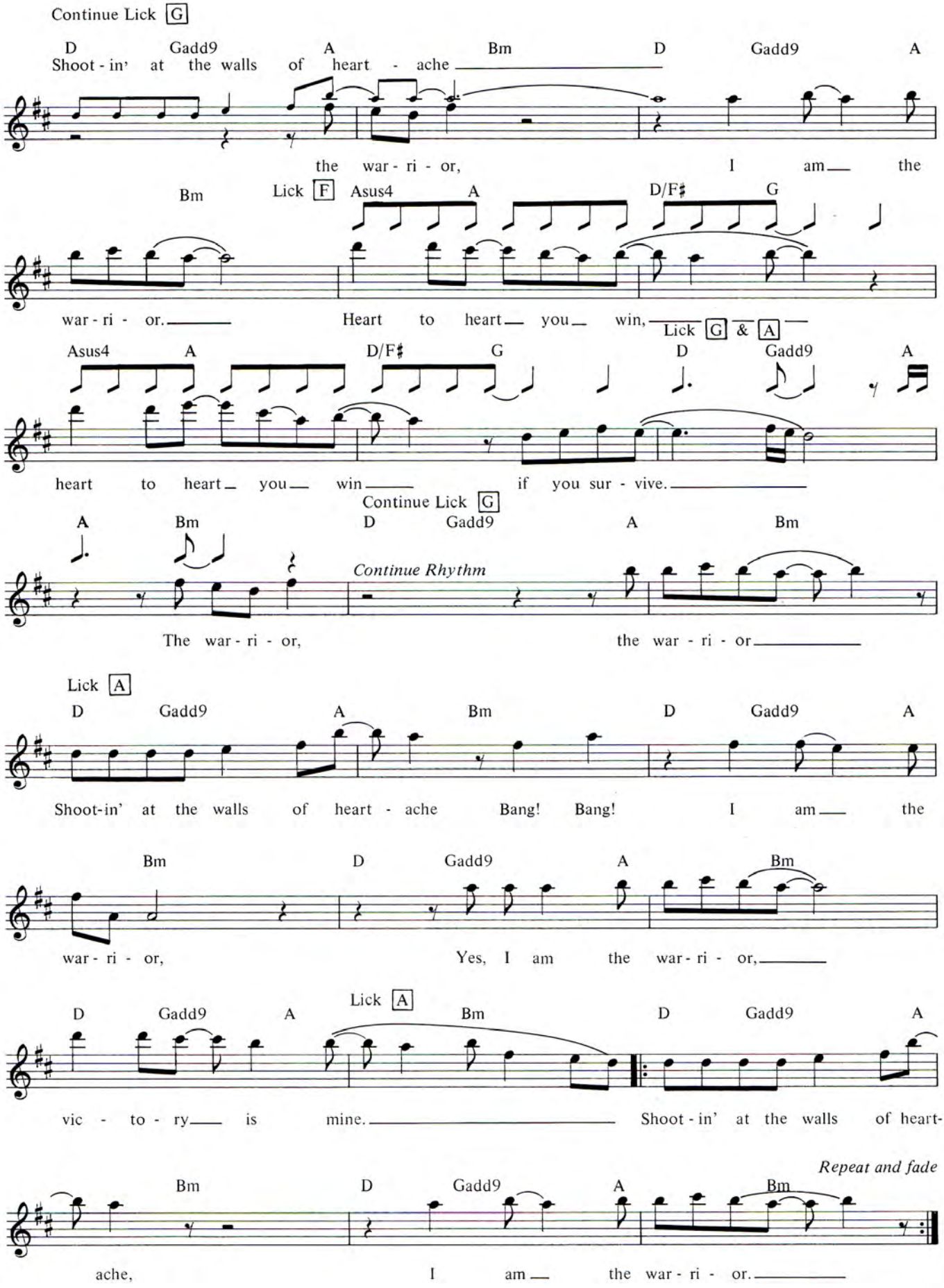
P Sl. Sl.

P Sl. Sl.

Lick E


2.
D
Gadd9
A
Bm
D
Gadd9
A
Bm
Continue Rhythm
the war - ri - or.
I am the war - ri - or.
H
P
P
H
P
P
Solo
Gadd9
Sl.
Full
P
P
P
Sl.
Full
Sl.
II pos.
Full
P
P
P
Sl.
Full
Feedback
A
Gadd9
Sl.
Sl.
Sl.
H
P
Sl.
P
Sl.
H
Sl.
Sl.
Sl.
H
P
Sl.
P
Sl.
H
Full
P
H
A
Gadd9
P
Sl.
Sl.
Full
P
H
P
Sl.
Sl.


P
Sl.
See Below
D
Gadd9
A
Bm
Shoot - in' at the walls of heart - ache,
2nd guitar
Lick G


Continue Lick G
D Gadd9 A Bm D Gadd9 A
Shoot - in' at the walls of heart - ache
the war - ri - or, I am the
Bm Lick F Asus4 A D/F♯ G
war - ri - or. Heart to heart you win,
Lick G & A
Asus4 A D/F♯ G D Gadd9 A
heart to heart you win if you sur - vive.
Continue Lick G
A Bm D Gadd9 A Bm
Continue Rhythm
The war - ri - or, the war - ri - or
Lick A
D Gadd9 A Bm D Gadd9 A
Shoot-in' at the walls of heart - ache Bang! Bang! I am the
Bm D Gadd9 A Bm
war - ri - or, Yes, I am the war - ri - or,
Lick A
D Gadd9 A Bm D Gadd9 A
vic - to - ry is mine. Shoot - in' at the walls of heart-
Repeat and fade
Bm D Gadd9 A Bm
ache, I am the war - ri - or.

Send to:

Letters

PO Box 1490
Port Chester, New York 10573

Dear **GUITAR,**

I am writing this to thank you for printing the music to *Mediterranean Sundance* by Al DiMeola. Even though I prefer heavy metal to any other music, I also enjoy the styles that have an overall strong guitar sound. My brother and I enjoy playing this song on our classical guitars. We hope you continue to cover many different guitar styles with an emphasis on hard rock.

Jorge Alpizar
Houston, TX

Dear **GUITAR,**

Not to knock your great job of transcribing music for us, but I feel that a correction must be made. It concerns the remark made by Billy Sheehan of Talas, in which he stated he was the first to use the two-hand (or Edward Van Halen) technique. He said he was using the two-hand technique in 1974, quite "long before Van Halen released their first album." Obviously Sheehan doesn't know that Eddie was using this trick in 1971–72 in a group called Mammouth (which evolved into Van Halen). Eddie was obviously afraid that someone would copy his two-handed technique, because whenever he would play in night clubs, he would turn his back to the audience so that no one (like Billy Sheehan) would copy him. Later, when Van Halen got signed, Eddie felt it was okay to let people see because he would then be credited with inventing this technique. If you don't print this letter and tell it like it is, you will be doing your readers and Eddie Van Halen a grave disservice.

Tom Grant
Richmond, VA

Dear Editors,

I picked up your August issue at the drugstore and to my uncontained excitement I found Billy & Steve's *Rebel Yell* in its entirety! After leaving the sheet music racks in many music stores, with their incomplete offerings and asking "why?" to many confused store clerks, I wander into the drugstore and reach for your magazine. When I saw *Rebel Yell* listed on the cover I was skeptical but I gave it a glance anyway. My skepticism was quickly transformed into a scream of triumph! I was even more delighted with the interview. But the next time you have an article on Billy and his band don't just put them On the Radio, put them On the Cover too!

Robbie "Really" Posey

Dear Editors,

First a word of thanks for a much needed concept in a magazine for guitarists. Although I feel any musician would benefit from being able to sightread, there are those of us who cannot, and there is no reason why budding young rockers, or older ones, should be held back because of this lack. My only suggestion would be to include more tablature-based "technique articles." In particular I would like to see some exercises for speed with accuracy, and for left hand finger control. Perhaps theory on how to incorporate jazz and classical scales into rock music.

Vincent Kemp
Springfield, IL

LETTER FROM THE EDITORS

With the surprising, if not shocking victory of *Photograph*, by Def Leppard over *Won't Get Fooled Again*, by the Who in our infamous Song Wars (see page 96) the readers of **GUITAR** have delivered a powerful message to those who would question our devotion to the young heavy metal army out there now razing the terrain with their molten hystrionics. The mighty are in the process of falling, these Def Leppard diehards are saying; the new order is on the march. Yet the old order, as Jimmy Page and Jimi Hendrix (of Guitar Wars) and John Paul Jones and John Entwistle (of Bass Wars) are not about to die quietly. And neither will GUITAR abandon its quest for diversity in a metal universe. Thus, along with favorites like Iron Maiden and Kiss (Ace Frehley speaks!), we offer Dickie Betts and David Gilmour and 21 pages devoted to classics like *Money* and *Blue Sky*.

(**GUITAR** congratulates Jackie Fuller, 14, of Carmel, CA, who was the winner of the Alembic Bass. NOTE: In the September issue of **GUITAR** we inadvertently implied that John Entwistle plays an Alembic Spoiler bass. In fact, according to Alembic, John has a customized Series 1 Alembic bass, featuring light-emitting diodes with a custom inlaid fingerboard.)

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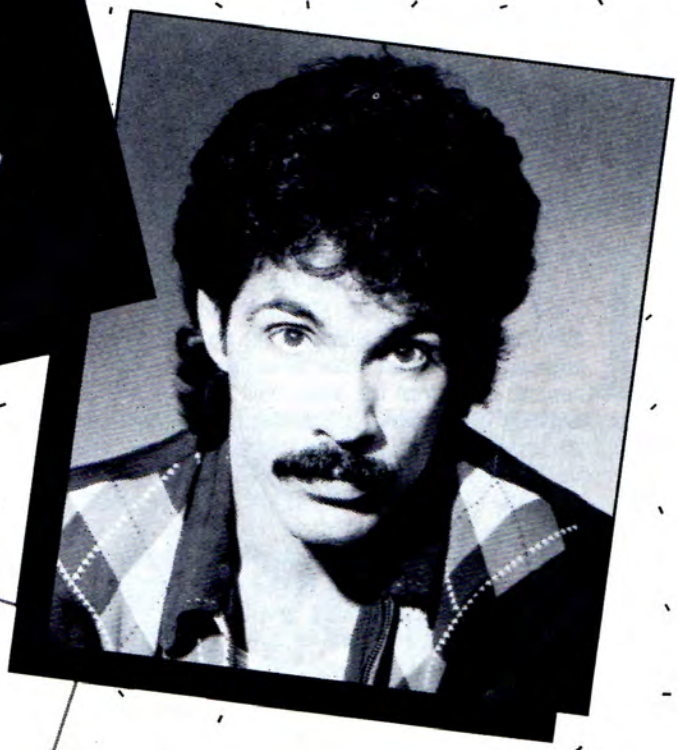

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Here in this near-classic interview with the notoriously dour Randy Newman, author of such twisted gems as *You Can Leave Your Hat On, Political Science, Maybe I'm Doing It Wrong, Burn On, Big River, God's Song, Mama Told Me (Not to Come)* and *Short People,* we get a glimpse of the artist, in this case, not at work. Bemoaning his lingering feud with the muse, we can see what perhaps led the reclusive and lethargic Newman away from the hectic rock and pop scene into the more laid-back land of movie scoring: ***Ragtime, The Natural,*** a projected feature-length version of his single and video **I Love L.A.** Always quick with the putdown, especially when he's putting down himself, Randy Newman is especially entertaining on a subject somewhat far removed from songwriting, high school: "It was all so sullen and boring and small and vile," he commented. "You know, barfing and stuff, making fun of ugly people, social castes, where you ate your lunch, standing around looking tough. I went to my high school reunion. That was something! I discovered that everybody was scared all the time socially, whereas I thought that people were really together. No one was. It's a meaty topic—the whole way it was—and nobody's done it right. It was so seedy. You might have thought it was fun, but it was pretty grim, and not for me alone. I was all right, you know, on the approved list. Although I never approved of the approved list. God, the torment! Ugly girls—go ask her to dance. What a great subject that is."

Interview by Bruce Pollock

When I was 21 I ran a Thermo-Fax machine. I liked that. There's a great gratification that comes with having a nine-to-five job, in that you had to be at a certain place at a certain time and you could go home at a certain time. You didn't have to impose any discipline on yourself. I wish I could get into a set routine. I've made up schedules for myself since I was eight-years-old, but I haven't followed one of them. Tolstoy made those kinds of lists for seventy years and never kept them.

I've always worked the same way. I just sit there. Very rarely, maybe a couple of times, I've jumped out of bed with an inspiration. But usually it comes while I'm sitting at the piano. I hardly ever have the words first. A piece of a melody or a figure of some kind will be enough to get me going, and sometimes it'll be right there where you can see to the end of it, and sometimes it won't and you'll change it and you'll go somewhere different than where you thought. I just say what I have to say and that's all I have to say about it and I'm done. There are a couple of songs that could have been longer, but usually I'm just happy to be done. I have urges to change them all the time. I would do it, but I know I could never get them right. There's ruin there if you start to do that. But I can't think of many of them where something musically or lyrically doesn't really bother me, which is a deterrent from working. You bust your ass with a crazed kind of worrying about every little thing and then you wind up seeing all these bad things about it two weeks later. It's a psychosis. For long periods of time I've been unwilling to work. When I walk into the room with the piano in it my legs begin to get heavy and I feel a pressure. Maybe in a way what I wanted, more than money or sales or fame, was praise, and now that I've got it, it seems I'm worried that I won't get it again. But it probably isn't as important to me as it was.

CHARACTERS

I don't interest me; I couldn't name you any song where I was writing about me. I mean, there's a whole world of people and there's no reason why a songwriter should be limited any more than a short story writer or a novelist. A lot of the people I write about are insensitive or a little crazy in a different way than I'm crazy. Maybe there's a part of me in there sometimes in what I'm having this person say, and my attitude is reflected in how I have him say it. But it's never a situation where I'm living through these twerps that I write about. Still, they're more interesting to me than heroic characters, way more interesting.

SONGS

My first songs were bad rock 'n' roll, typical Shirelles stuff. At the time I liked Carole King, Barry Mann. I liked the music better than the words. When I started working for a publisher my only concern was that the lyrics should be commercial. We may have said, 'What a great lyric,' but it was great because Little Peggy March could do it. I think eventually I became too interested in words to put up with songs that said nothing, or in writing things that embarrassed me. But it was easier when I was writing for people, when I'd have someone in mind and write a song for them. When I have to think about writing for myself it's a different matter—what I'd be willing to put in Tom Jones' mouth and what I'd be willing to put in mine. A while ago I was worried about slipping out of the mainstream, or any stream, so I decided to write a song for Tom Jones. I didn't give him the song, but I did write it. It was a fairly representative Tom Jones song, not a good one, just a representative one. It made me feel pretty good for a while. Now all I have to do is make songwriting seem less unpleasant, or I just won't write. It'll be all over. I'll have to go back to North Hollywood, or play in a lounge somewhere. ■

IN THE LISTENING ROOM

Barry Goudreau

Musical selections by John Stix

While Tom Scholz rightfully receives the accolades for masterminding the Boston albums, too few fans are aware that guitarist Barry Goudreau was the string-slinger who took the lion's share of the solos. That familiar "Boston guitar sound" has now found a new outlet in a new band, Orion the Hunter. Though their debut album didn't exactly light up the skies, it showed more promise than its chart position revealed. With his unique position as a veteran arena rocker now turned opening act, Barry's reactions to bands on both sides of the spectrum were of interest to us. Willing to oblige, he stepped In the Listening Room.

#1. *Funk 48* from **Yer Album** by the James Gang/ABC ABCS 688

Barry: That came from one of my favorite albums of the 60s. I knew this song by heart. This album had a big influence on my guitar style as well as Tom Scholz's. This is one of his all-time favorite albums. I love this stuff. It's hard rock but it has a real funk dance quality to it at the same time. Boston used to play James Gang songs back in the early days. The quality of the song and the performance make this one a classic. The sound is dated but the playing still holds up.

#2. *Under the Gun* from **Aldo Nova** by Aldo Nova/Portrait ARR 37498

Barry: Aldo! I'm not crazy about the main riff of this song. It's derivative of *Fantasy,* which was derivative of *Jane,* by the Jefferson Starship. This is a good rockin' song but the production is kind of cloudy. It doesn't have an immediacy to it. It's not like it's right in your face. There's a lot of reverb and effects to the point where it's mushy and you're kind of listening to it through a screen. Aldo is singing very well and I love his squished-phased guitar sound.

GUITAR: He had mentioned that he was thinking of Boston when he wrote this tune.

Barry: I don't pick up any Boston nuances at all. A lot of what people relate to in Boston is melodic hooky guitar lines and harmony singing. This was pretty much straight-forward rock.

#3. *They Danced* from **Maxus** by MAXUS/Warner Bros. BSK 3634

Barry: Is this a real record or a home tape? I've never heard this song, but it's got a good hook in the chorus. The double guitar work is reminiscent of the early Allman Brothers Band. It's also got a real clever guitar solo, but I wasn't crazy about the dissonant line going up during the verse. To me it took away from the singing. But the singing and the overall performance were excellent. I'm surprised that I've never heard this before. Unfortunately, many times a lot of good music drops to the side of the road because you don't have the right people pushing it.

#4. *Hot Girls in Love* from **Keep It Up** by Loverboy/Columbia QC 38703

Barry: This is a great rock 'n' roll tune. It's got it all. He's a tremendous singer, the arrangement is real good and the hook is in the right places. I like Paul Dean as a guitar player because he plays for the song, he doesn't play for himself. He's not trying to show what licks he can play. He only plays what's best for the song. He plays what a producer would play, rather than how a guitar player would. That helps the whole sound of the band. I thought *Working for the Weekend* was classic straight-ahead rock. It was the kind of song you hear once and you know it's a hit. Of course their track record helps. But even if you hadn't heard them before, you can tell the quality. ■

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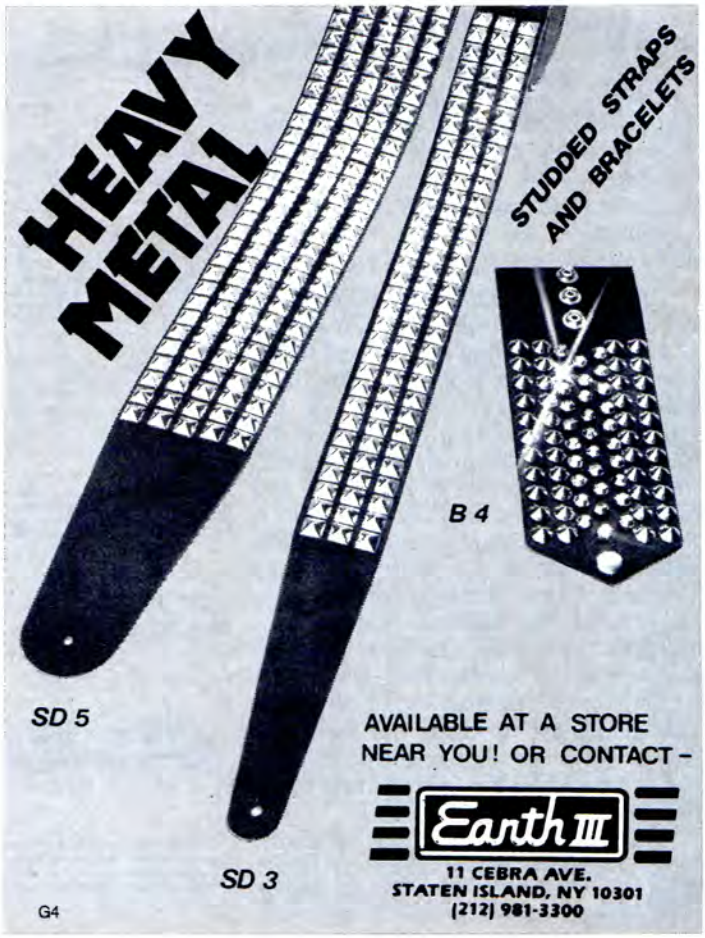


Bass in the 80s

by Tom "T-Bone" Wolk

For the most part I've tried to share the fundamentals of creating simple, exciting rock bass lines. Now we're going to sidestep and rock out loud, heavy, notey and fast. It's chops time and more is more. We'll look at Billy Sheehan of Talas, but we'll save the wild stuff for last. Billy Sheehan at his simplest and most powerful can be heard on *Crystal Clear* from **Live Speed on Ice.**

It's a great part and shows the enormous possibilities available when given a pretty standard descending minor chord progression. Billy's choice of notes defines the mood of the verse, very McCartneyish, with his interplay between roots and thirds. The part is rhythmically repetitive, yet bold in its aggressive use of harmonics and double stops. See staff 1.

To make a harmonic, place your first finger fretting hand *on* the 7th fret G string, but don't depress the string, just touch it lightly. Pluck the string and release the fretting hand. The note will sound as a D, two octaves higher than the open D string. In addition to octaves, you can sound 3rds, 5ths, 7ths etc. See staff 2.

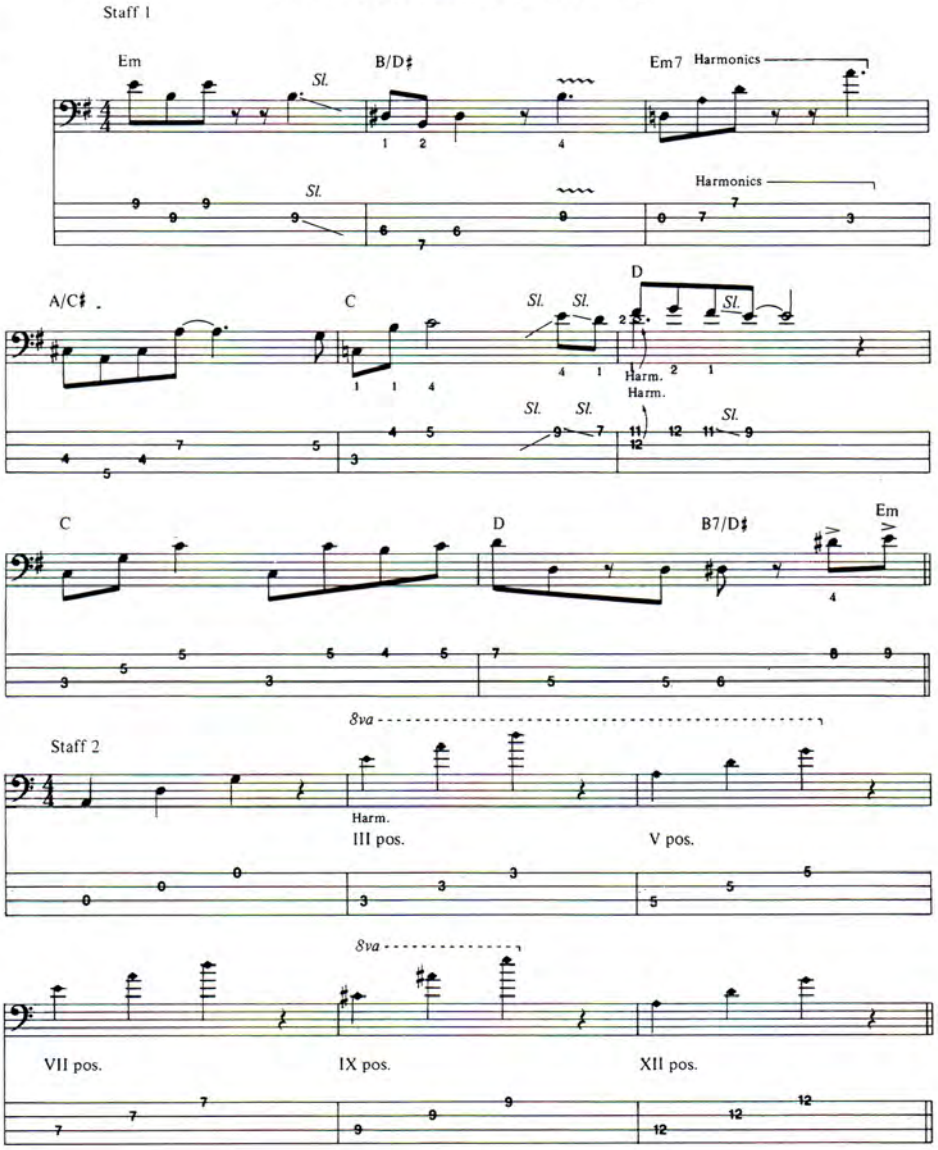
1. Open string, A, D, G;
2. III position harmonics E, A, D 5ths two octaves up;
3. V position A, D, G two octaves up;
4. VII position E, A, D fifths one octave up;
5. IV & IX position C , F , B two octaves up;
6. XII position A, D, G one octave up.

All of this is to help you understand bar 3 where Billy displays his knowledge of harmonics; adding a nice twist to his part. You play the open D string, then place your 3rd and 4th fingers on the 7th fret D and G strings to make the harmonics. Play the notes as written and dig the last note, an A harmonic two octaves up, using the 3rd position on the D string. Although rock guitarists have been doing this for years, Billy Sheehan is one of the first bassists to incorporate this into his "vocabulary." Similarly, in bar six, the 12th fret harmonic is struck simultaneously with the F note on the G string, sounding thirds. You then move on while the harmonic sustains. There's a great anticipation in bar 8, where the last eighth note turns the pattern around with a kick.

Check out the rapid-fire sixteenth note turnaround Billy and guitarist Mitch Perry use in the cut *King of the World.* See staff 3.

BILLY SHEEHAN of TALAS

CRYSTAL CLEAR by Mitch Perry



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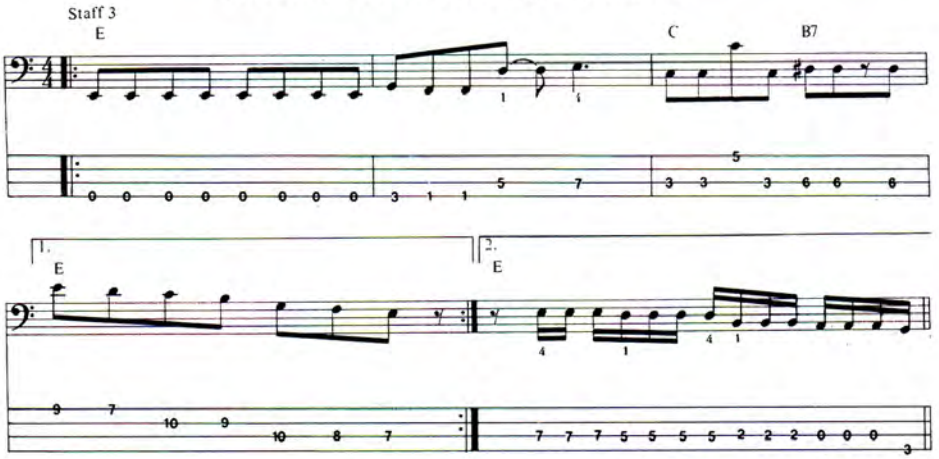
KING OF THE WORLD by Billy Sheehan



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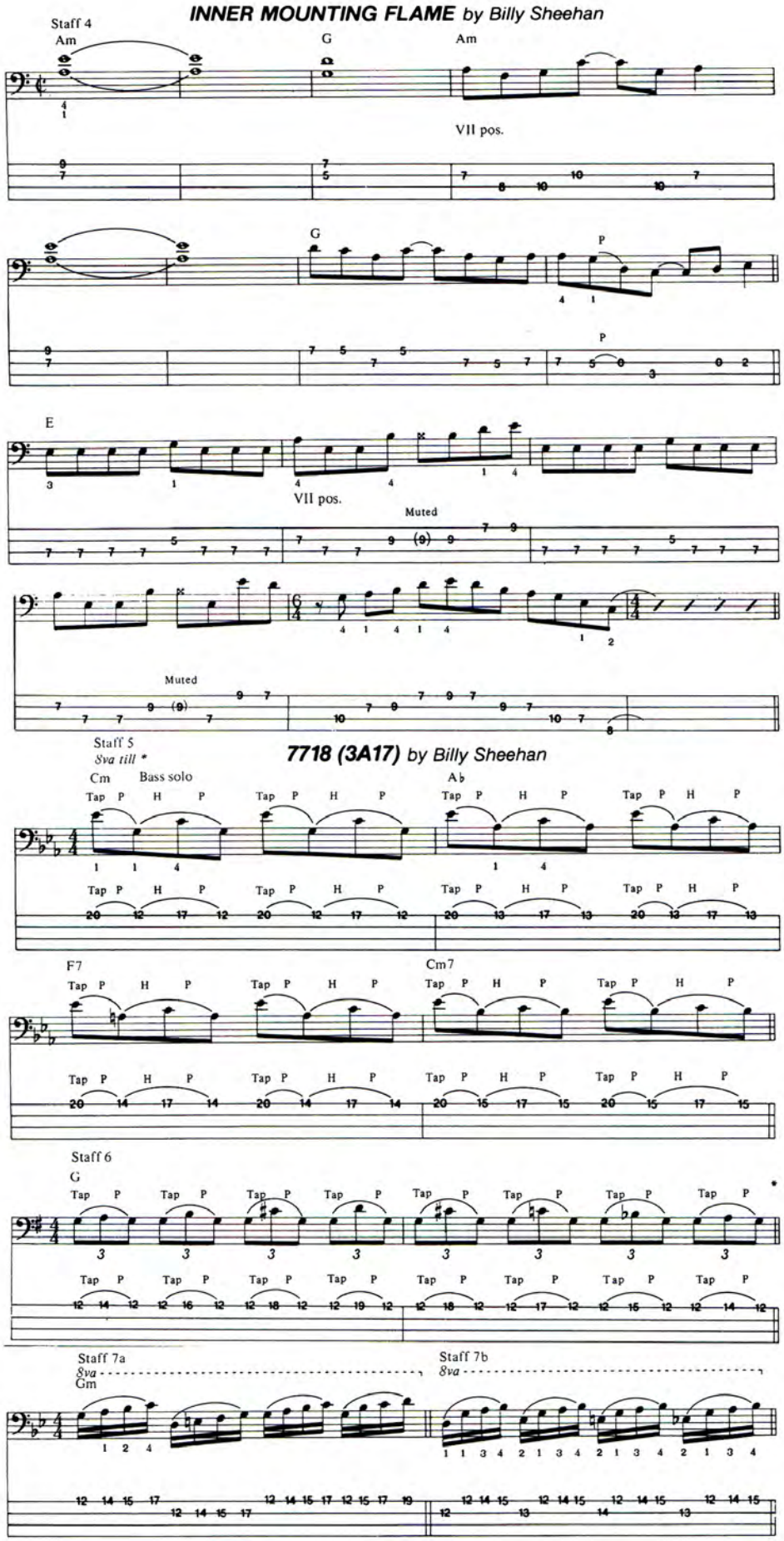

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Want more notes? Billy's got 'em. I like the contrast in the uptempo *Inner Mounting Flame*. The first eight bars are root-five power fifths. But check out the double-time part in bar 9. It's just blues notes, but what balls! In bar 13, the 6/4 bar, don't move your position; get that pinky on the G note A string, and kick that last eighth note. See staff 4.

Now let's look at Billy's solo on *7718*. If you've seen Eddie Van Halen do his right hand solo stuff in concert, you'll understand where Billy's ideas are coming from, although I understand Billy has been doing this for quite some time. It's a rocked-out classical technique which requires stretching and strengthening of the fretting fingers. Of course effects such as distortion, delay, chorus and compression help the notes to sustain and cover up excess string noise. Just start slowly. See staff 5.

The E note on the G string is struck by tapping with the right hand index finger. Pull off with that same finger while the fretting hand index finger depresses the 12th fret G note. The fretting hand pinky then hammers on the C note 17th fret, and pulls off back to the 12 fret G note. In bars two, three and four the 12th fret note moves up chromatically. Very Segovia.

Let's try triplets with plucking and right hand hammer ons. You can actually use one finger, the index finger on your fretting hand, to get through this. It looks flashier on stage. Basically it's a pluck, hammer on/pull off riff. See staff 6.

Lastly we have a jazz technique that probably dates back to the electric guitarist and innovator Charlie Christian. All the work is done by the fretting hand and with the right kind of dirty sound this can be executed rather effortlessly. Hey, if B. B. King and Jimi Hendrix can do it, you can too. Pluck the open G string, then in a legato manner hammer on the remaining notes and stretch! Slides are permissable. See staff 7A.

In 7B, the first finger of the fretting hand is placed across the 12th fret D and G strings. Pick the first two notes. Let the first sustain and continue on from there. Listen for the chord movement.

Billy Sheehan is a uniquely gifted and unrivaled virtuoso in the world of rock bassists. Although I believe the primary function of the bass is holding down the bottom, I am fascinated with Billy's energy and musicality. Following in the footsteps of Jack Bruce, John Entwistle and Geddy Lee, the Talas trio format affords Billy the luxury of stretching out beyond normal rhythm section restrictions. When it works, it's outrageous. Sheehan proves that, without a doubt, all over **Live Speed on Ice.** Keep rockin' and writing in. I'll see ya on MTV.

Ross Halfin

THE TROOPER

Finding a heavy metal song tighter than *The Trooper* would be a difficult task. Precision is the key that unlocks the driving feel and cohesion in this song. Several themes and sections follow each other directly, often without transitional phrases. You must be completely prepared to execute these changes.

There are two main themes in *The Trooper* marked A and B. A is played in the lower register; B lies much higher. B follows A directly, without so much as half a beat to separate them. Be ready for this change as it is crucial to the song. Both themes are harmonized at one point or another by a second guitar. Precision is also necessary here, both rhythmically as well as melodically. These guitar harmonies work well together to achieve an effect and even when an occasional dissonance is heard, it is clearly resolved. Don't be afraid to dig into these lines and play hard, as long as smoothness is not sacrificed.

The solo is clean and accurate. Technically, it is not too difficult to play each of the lines; the challenge comes when you try to piece the entire solo together, up to tempo. The lines come right after one another (as in the various other sections), utilizing most rock guitar techniques (hammering-on, pulling-off, slides, bends, and vibrato). It is also interesting to note the deviation from a straightforward pentatonic scale. Although most of the solo lies within the confines of the scale (e, g, a, d), other tones are used too, and they give the solo an interesting, almost eerie color. Following the solo, be ready to jump right back into theme B. This helps provide the last few measures of the lead with climax and definition. Joeysguitartabs.

The tempo is fairly fast and is accented by the use of eighth and sixteenth-note rhythms both in guitar and vocal parts. Even the rhythm guitar part presents us with fairly quick chord changes and a strum that uses the technique of muting the strings with the fret hand. What this accomplishes is that the fairly fast-paced song appears to be moving even faster.

Overall, remember accuracy. It is the only way to achieve the "tightness" which sets this song apart from some heavy metal songs which come off simple, loud and sloppy. There is a lot of repitition so you don't need to learn many lines. Instead put your time into making the themes, rhythm part, and solo clean. The final product will be well worth it.

Michael Gelfer

MONEY

The guitar parts in *Money* touch on almost every popular style of playing, from fusion and jazz to blues and rock. Don't be fooled by this song's three-chord minor blues progression. Be careful of the accents in the rhythm guitar part and the changing meters $\frac{7}{4}$ to $\frac{4}{4}$ to $\frac{6}{4}$ and back to $\frac{7}{4}$.

The guitar solo is fairly straight ahead over a 24 bar minor blues pattern in $\frac{4}{4}$ time. Pay particular attention to the fingered positions, especially bar number 50 in the guitar solo and subsequent bars marked 8va. There are high E notes bent up a whole step from the 22nd fret. If you're playing a guitar with only 21 frets you'll have to bend a minor third (one and one half steps) up. Another thing to listen for during David Gilmour's solo is the guitar tone which changes every 24 bars.

Kenny Brescia

ROCK AND ROLL ALL NIGHT

The recording features three guitars, but this arrangement has been written for two. The third guitar plays on the last eighth note of each bar in the verse and holds the chord until the last eighth note of the next bar. This part is simply A, D and E chords.

After the two bar drum intro, rhythm guitar one plays the straight G barre chord while rhythm guitar two plays a second inversion G with the 3rd in the bass, followed by a third inversion D chord with the 5th in the bass. You'll notice the rest of the tune is written in chords with slashes to show the rhythmic pattern. In every instance except the second half of the chorus, you'll find that both guitars play a chord on the last eighth note of each bar and that eighth note is tied to the first beat of the next bar. This gives the music a kick. The drummer also plays these accents with his bass drum and crash cymbal.

In the second bar of rhythm guitar one figure 2 and rhythm guitar two figure 2, guitar one alternates between E and E_{sus} while guitar two plays the standard "Chuck Berry R'n'R Rhythm." Throughout the tune, both guitars play similar parts, but because they are playing in different positions, the sound is full. Volume also helps.

Andy Aledort

BLUE SKY

Duane Allman and Dickie Betts have very distinctive and unique sounds, produced by sliding, bending, hammer-ons, pull-offs and that intangible factor we all strive for: feeling. In order to do a respectable cover version of *Blue Sky* you'll need two electric guitars. On record they also have an acoustic guitar playing rhythm throughout.

You'll notice by altering rhythms and sequence, the various sounds produced by any three notes are distinctive by themselves and in comparison to one another. Remember this when executing some of the classic lines shown here. There are some moves you may not expect. For example, the frequent hammering over a stretch of six frets is not a position many guitarists utilize.

The rhythm guitar parts are clean, if not completely consistent throughout. If you are playing the electric rhythm under the solo, it would be wise to play the E chord and the A barred on the 7th and 5th frets respectively, leaving the first position chords for the acoustic guitar.

Think E major for the solos and as always go slowly and go for precision, especially here where it will be difficult to cover slip-ups.

Michael Gelfer

THE WARRIOR

At a time when pop music is dominated by keyboards, Scandal's *The Warrior* is refreshing. Guitarist Keith Mack does a first rate job of keeping the song moving; filling in the spaces when he needs to, and leaving them empty when he doesn't. There are up to three or more guitars going at any given time, a pretty good trick to duplicate if you are the band's only guitarist.

When Scandal plays live, the guitarist has some decisions to make, and so will you; which of the recorded guitar parts will you play and which parts will you leave out. If you have another guitarist or keyboard player or both, then the task won't be too difficult. If, however, you are the only lead instrument, you've got your work cut out for you. Work with your bass player to keep the sound full.

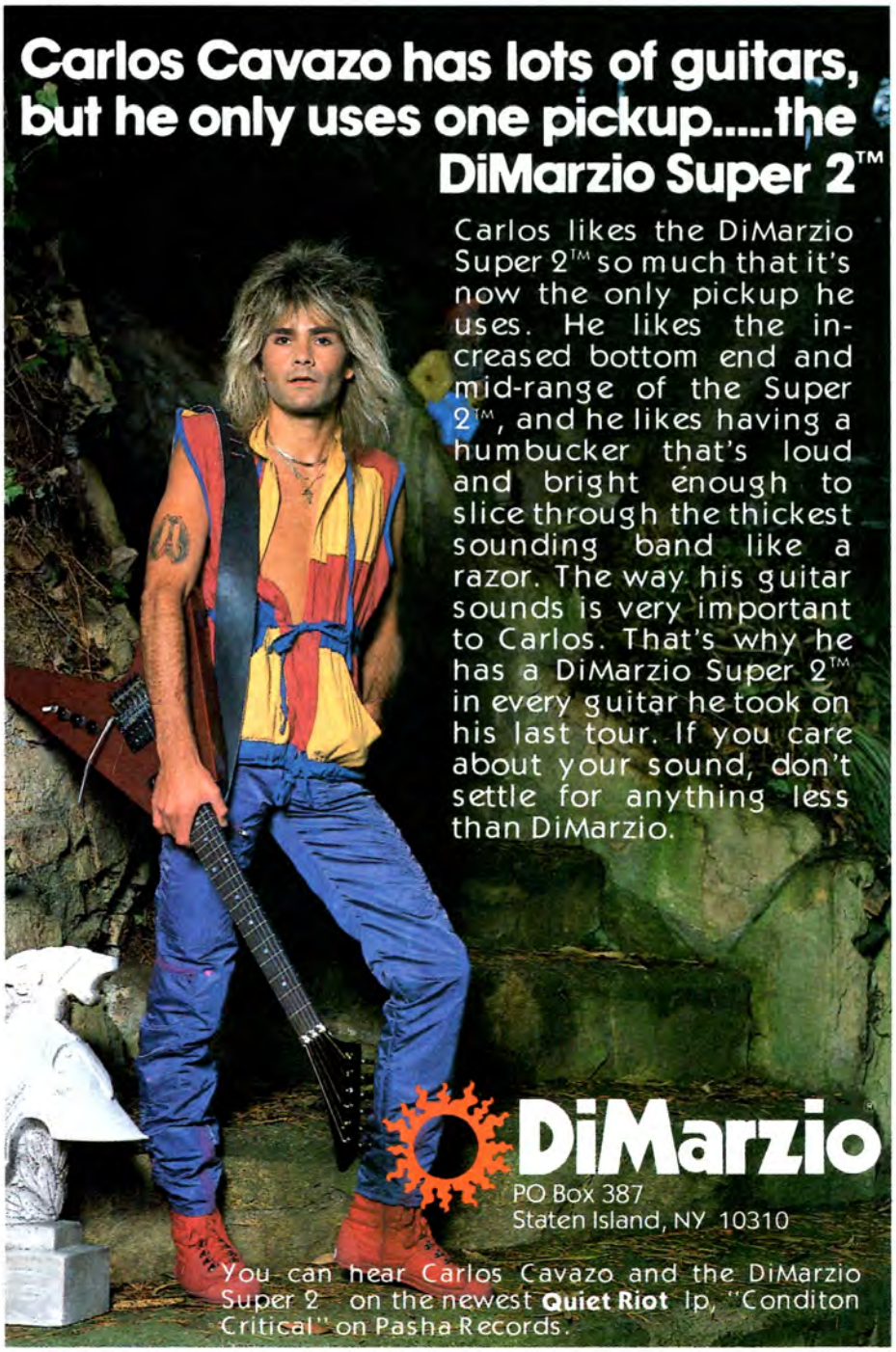
Much of the song can be played by just one guitarist. Look at the intro. Guitar Two's licks fall on the downbeat of three. This gives you time to play the Bm, then the lead lick, and still enter on beat one with the crucial rhythm lick. Things become crazier at measure ten of the verse. Here Lick [C], Lick [B] and a third guitar are playing at the same time. The rule of thumb is to keep the feel of the song and keep it tight. It's great to try and play all the parts, but, if you play them sloppy, all your efforts are wasted.

The whole song is tight and punchy. This is the sound you want on your guitar: clean distortion. Starting with the intro, there is a fluency to the lines played. This is achieved by using bends, pull-offs, hammer-ons and slides. No surprises here. Every one of these techniques must be executed precisely. Make sure you grab the string firmly for your pull-offs and hammer-ons and make sure they are on the beat.

Guitar Lick [B] is muted with the right hand. See the Tab Explanations. The rest on the first beat is important. It helps propel the verses' syncopated feel.

The Solo uses the same elements referred to above: bends, hammer-ons, pull-offs and slides. Here, as in any powerful solo, the rests are as important as the notes. This blues inspired judicious use of rests is something that Eric Clapton was famous for in his heyday. Though the lead builds to a frenzy, with a lot of double note slides, you must keep in control and on the beat. After the solo, make sure to come down in volume and wildness. Try to sound as if you are on the edge of losing control and then reel it all in again. Control is what *The Warrior* is all about.

Mark Gordon



GUITAR SECRETS

Chordal runs and Dive Bomb Harmonics

by Donald "Buck Dharma" Roeser

Donald "Buck Dharma" Roeser is a founding member of Blue Oyster Cult. He is working on his second solo album and the Cult's 13th.

Here's another run I find myself playing a lot when the Cult hits the stage. It's like playing a C chord and adding the major 7th note by flatting the tonic one fret in every position, *e.g.* C to B or A to G#. Start on the high E string 8th fret C note with your second finger. Go down a half step to the B 7th fret of the same string. Then it's G on the B string 8th fret ring finger, and E on the G string 9th fret. Then you repeat the same melody an octave lower. Play the C on the D string 10th fret with your pinky, go a half step down to the 9th fret D string with your ring finger. The G note on the A string 10th fret is played by the pinky, followed by the E note on the 7th fret of the same string, using your index finger. End with the middle finger playing the C on the 8th fret low E string.

I play this a lot when we're in Am, but you can also play it as a run over a G chord. It's most effective and sounds best when you play it quickly. Give it a try sometime when you want to come down the strings with a little flourish instead of just playing blues notes.

Here's a technique I developed after I got a Floyd Rose tailpiece and it only works when you've got a tremolo, like the Rose or Kahler that lets the strings become totally slack. The idea is that when the "dive bombed" string comes back, it's an attack in itself. What I want to share here is getting a harmonic with that attack. If you want to pick up a harmonic on the G string you have to bring the thumb of your fretting hand over the neck to block the E, A and D strings and your second finger across the E and B strings to dampen their sound. Now put the T-bar in the exact opposite of its usual position over the strings. Get the palm of your hand underneath it and give it a push until the strings go slack. Then position your hand to whatever fret you want and place the tip of your second finger over the harmonic you want to ring and just let the bar back up. I find the 2nd fret interesting, because you usually pick up the sound of the open G string and the 2nd fret harmonic. The 5th and 7th frets work well too, although you can get weird noises just about anywhere you make the harmonic. ■

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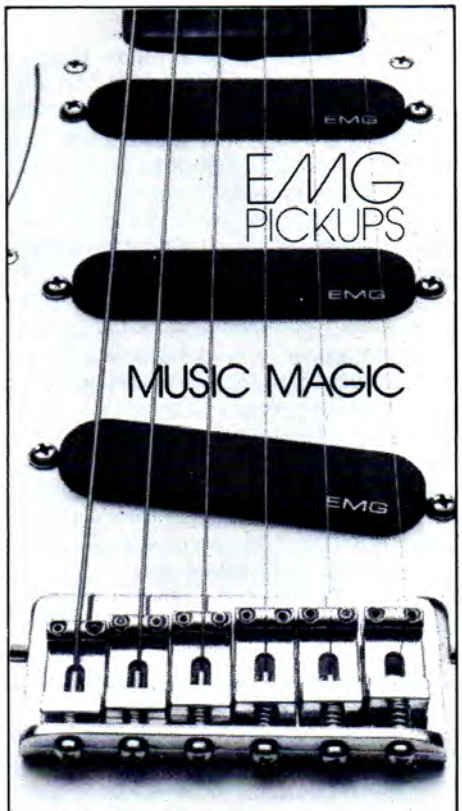

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Send Your Guitar Questions To

GUITAR QUESTIONS

PO Box 1490,
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by Barry Lipman

Barry Lipman builds and repairs guitars at his shop in Scarsdale, N.Y. He has worked on guitars for Al DiMeola, Bob Mayo and Tom "T-Bone" Wolk.

Question: *Is there anything I can do about my tremolo bridge to keep my strings in tune? —Jerry King/Knoxville, Tennessee*

Answer: Unless you own a Kahler or a Floyd Rose tremolo system (or a copy of one), you will not be able to stay perfectly in tune when you use your bar. Most conventional tremolos have several points of friction that prevent a string from returning to the same tension all the time. Short of upgrading to a "high-tech" model, about all you can do to help stay in tune is to ease this friction at various points.

The nut-slots are frequently lubricated with either Chapstick or graphite. While graphite can be a little sloppy looking, it works rather well and is usually easily obtainable; the tip of an ordinary pencil can be crumbled into the slot by scraping and rolling against the top edges of the slot after loosening the string and setting it aside. If you have a brass nut, a drop of motor oil will usually be all that is needed.

Using less than 3 wraps around the tuning machine posts will minimize the high-friction pulley effect created there. Any major change in string-tension results in a change to the tension of the wraps. This change will not always relieve itself right away. It often requires some vibration from your picking and playing. This effect is a major cause of the settling-in time you must allow for tuning stability (see March '84 issue Q &A for how to best wrap the strings).

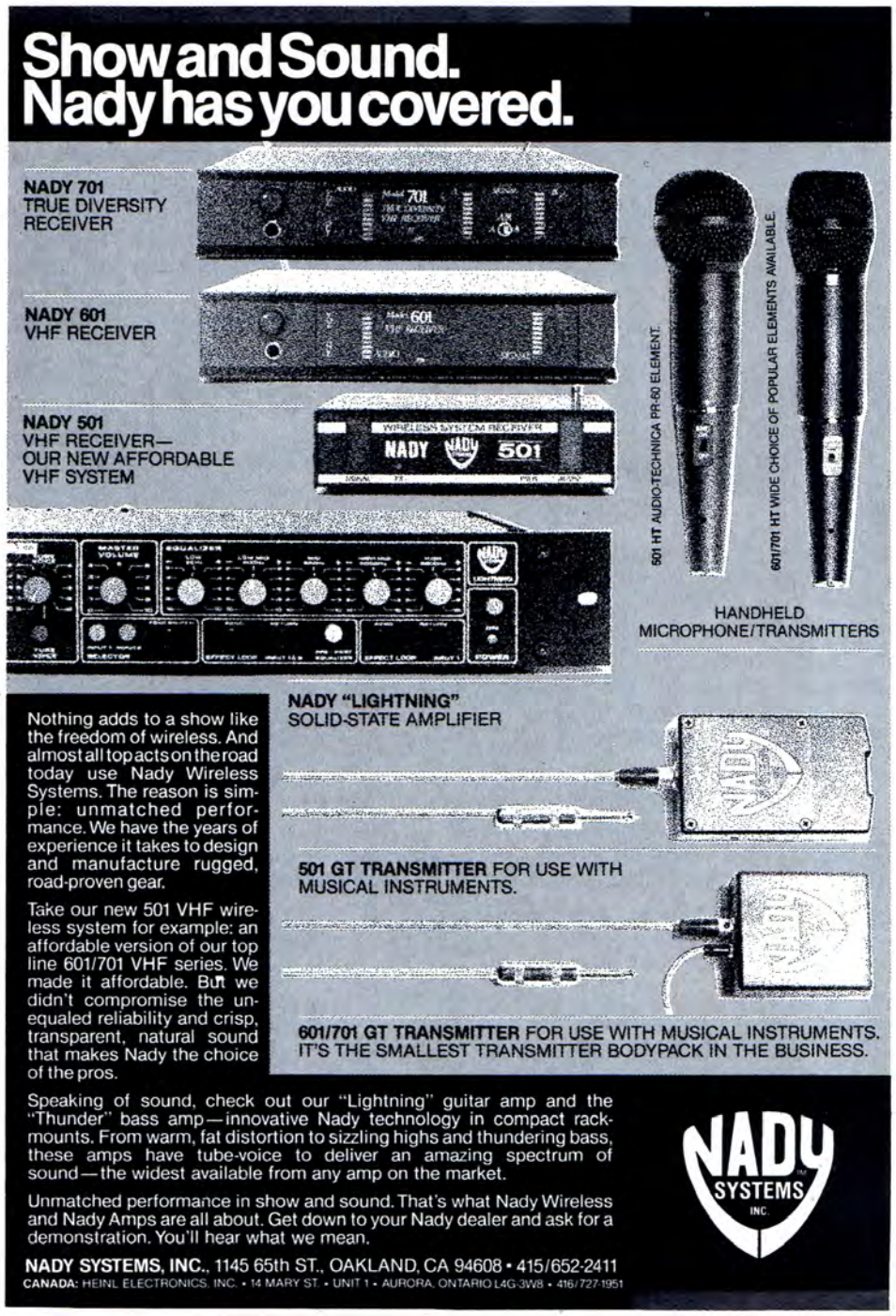
The bridge saddles are another major friction point. If made of metal, motor oil will help. If your bridge is of the six-screw pivot type, you should be able to remove the centermost two screws, thereby cutting down on friction.

Adjusting the bridge to contact the body when the tremolo-bar is released gives it a fixed place to return to. Although accomplished at the sacrifice of any ability to raise pitch with the bar, this can be a major aid to tuning stability.

Question: What is a phase switch? — Chad Cornell/Beaver Dam, WI

Answer: A phase switch reverses the polarity of a pickup or of an individual coil within a pickup. When a pickup is out-of-phase with itself, or with another pickup, a distinctive sound results.

This sound is characterized by guitarists as thin, hollow, funky, etc. It's also known to cause a significant volume drop when used with other in-phase sounds. Because of the volume drop, most people prefer other wirings for tone switches, such as series/parallel, coil taps and coil-cutters, to name a few. I will speak more of these in the future. ■



John Stix

OPEN EARS

Jamming part 2

by Steve Morse

Steve Morse, former leader of the Dregs, now fronts the Steve Morse Band and farms his own land in Georgia. His new album, **The Introduction,** is available on Elektra/Musician.

The time we backed Albert Lee we had one rehearsal in the dressing room. We knew which of his tunes we were going to do and took them off of the records before we ever met. We also did *General Lee,* which we played together on the Steve Morse Band **Introduction** album. The job here was to try to remember the form of tunes we'd never played before. The trick was to make people think we'd been playing them all the time. The way you learn the form of the tune influences the way you remember it. It helps a lot if you put the tune into big sections that are easily grouped together. Rod, our drummer, is a genius at it. Rod and Jerry (bass) can listen to something and immediately figure out a way of grouping the beats. For instance, on *Country Boy* there are measures of five, six or ten beats. The first thing Rod did was to organize the rhythm structure of these little breaks. Then he would remember everything that was different from what he expected. If you have trouble remembering, all you have to do is make sure you can watch the leader's hands and just accent on the two and four. So when he goes to the C chord on one, you come in on two and four. I didn't have to do that with Albert, but I've had to do it other times when I was playing tunes that I had never heard before. I play on the upbeat for rhythm and leave a little gap when I solo. I have the last note drag over to the next chord change.

When I toured Europe with David Lindley and Richard Thompson, we had one night of rehearsal for a two-hour concert. When you're working on a schedule like that it's almost an emergency situation. You have to shift your thinking from the nuances to the major material and rely on your musicianship to make it interesting. We didn't have any three-part harmony pieces in odd time signatures, but we did work up some fairly complex Irish fiddle tunes that Richard knew. The key thing here is to see what two out of three people know. That reduces the risk of collision. Mainly we did tunes that the two of them had in common. I relied on my ability to remember and catch onto new material quickly. After seeing where everyone's influences were I wrote a tune specifically for this trio.

When I jammed with Dickie Betts and his group we did *Southbound.* Right before we started I asked the bass player for the signature lick. He told me it's played once in D, then it goes to G and back to D. I also know there are stops in the song, so I asked the drummer to cue me on them. As a general rule, bass players are good for finding out the chords because they almost always hit the root on one. This was another case of an experienced ring leader or master of ceremonies. Southern bands are really into sitting in with each other and the music leaves a lot of room for solos.

The whole idea of a jam is to have fun and hopefully create something musically that never existed before. You've got to feel confident enough to take a chance, to walk up to somebody on stage when the audience is very happy with what's been done so far, plug into an unfamiliar amp and follow them through tunes they know very well. I'd like to emphasize that when you go to jam with somebody you've got to realize that you're not going to get the sound you're used to, especially if you're using somebody else's guitar and amp, which can happen. But it's no big deal. It's just a matter of remembering that music is music and most solo sections of any song that a band will let you jam on are going to be simple enough so that how you play is how it's going to come out. If you're a good player it will come out. It shouldn't be a heart-rending or nerve-racking experience. I've seen people force themselves to jam just because they felt they had to. It was not good. It's more fun when both parties want to do it.

The last thing I'd like to stress is the etiquette of jamming. If it's somebody else's stage and you are invited up to do a song, do the song, unplug and go. Don't say, 'All right, what do we do next?' All too often people invite themselves into situations. You've got to respect the fact that it's their stage and you're a temporary guest. It's the same thing when you're jamming behind closed doors. Be conscious of overplaying on top of the other players. At the same time, one nice thing about the guitar is that just two guitarists can have a great time and make really good music just jamming in a room. ■

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C.J. Hong
48-10 45th St. Apt. 5C
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I am a 31-year-old guitarist and back-up singer who is interested in forming a blues band. I have been away from the music scene for some time and I don't have any ties in the music business. I'd like to get things rolling with the right people. I'd be happy to hear from you. Age doesn't matter. All we need is a common interest—blues!

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WANTED: A copy of the Japanese imports, Quiet Riot 1 and/or 2. Also information on how or where to get an Ibanez DT 155BK Guitar, the same one Phil Collen of Def Leppard owns.

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Last summer I attended the National Guitar Summer Workshop in Kent, CT. In a very casual setting, anyone with some musical literacy and a good amount of drive can put himself on a good track and be involved with the study of improvisation, harmony, ear training, songwriting and other areas geared to the aspiring player. The most important concept is exposing the student to the vocabulary of general music study and being immersed in the communication of musical ideas with instructors as well as other students for a week or two-week session. Dave Smolover and staff have a good thing going, and as a Berklee man myself, I enjoyed this environment much more than ruining my guitar finish playing incorrect notes somewhere on a U.S. beach.

Frank Pierangelo
White Plains, NY

ON THE RADIO

DIFFORD AND TILBROOK

Interview by Dan Neer

When it comes to words and music few can match the wit and musicality of Chris Difford (words) and Glenn Tilbrook (music). After seven years of leading Squeeze through great albums, **Cool For Cats, Argy Bargy** and **East Side Story,** a hit single, *Tempted,* and rave reviews that compared them to Lennon and McCartney, Difford and Tilbrook opted for complete control over their music, rather than the democracy of Squeeze. So, after polishing off a musical based on the songs from EAST SIDE STORY, called **Labelled with Love,** Chris and Glenn set out to record again under the moniker of Difford and Tilbrook, also the title of their album. Our man Dan Neer, caught up this duo for a lively chat On the Radio.

CHRIS: I put a little card in a shop window in South London stating that I had a band and a recording contract with RCA Records. I was looking for somebody to help me work on the band. Some shaft of light must have made me put it there, because I had no band at all or any recording contract.

GLENN: After I met Chris I was eager to meet the other members of the band, but he was a bit shifty about introducing me to them. I never got to meet any people from the record company, and he never told me any of the dates for the tour. As time went by I realized it was all a fallacy. But I really liked the way he bluffed. I figured if he could bluff like that he could bluff anywhere.

SQUEEZE

GLENN: The deciding point whether Difford & Tilbrook do any old Squeeze songs or not is if we can do something different and interesting with them. They're all our songs, so we've got no bones about playing them. At the same time, I wouldn't want to do something that was essentially an arrangement that couldn't be changed. We tried playing *Another Nail in My Heart,* and I think that Squeeze got it so right on the record there's no way we can better that arrangement. In fact, we ended up doing the same arrangement, and then deciding not to do it at all, 'cause it sounded exactly the same as Squeeze. We do *Black Coffee in Bed;* it's a song we really love, but I don't particularly like the record of it. I think Squeeze did it better live, and in my mind we're playing it now as we should have recorded it. It's the best version of it ever. We're doing a very different version of *Messed Around* and we're also doing *Women's World,* which is a song Squeeze hardly ever did live.

WRITING

GLENN: As far as our style of writing goes, it's never a conscious move to write in one style or another. I listen to quite a lot of country music and that sort of seeps out now and then, not in every song. I think the key is the fact that we like a lot of different types of music and I don't really see any point in assembling just one of those for a public market or whatever. We just do what we're interested in and the fact that we've tackled various different veins of writing has almost become a trademark for us. It's a good trademark to have, 'cause it always leaves you open to do whatever you want.

CHRIS: The last time I did any writing I went away to a hotel in the country and locked myself in a room for four days. It was freezing cold in the room and there was a log fire in there. Every time I came across a stumbling block I'd put another

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log in the fire. Needless to say, the room was really warm.

Glenn: Whenever I hit upon a block there are several different ways of dealing with it. I have to get myself into a certain sort of introverted mood to write properly. I used to think it was necessary for a song to happen straightaway for it to be good. But that sort of changed over the years. I remember when I wrote *Tempted* that it took days and days 'cause I couldn't find the right opening two lines, and I couldn't find the right combination that sounded natural. So I came around to thinking that you could spend ages on a tune and it would still be worthwhile. What I do when I hit a block, though, is to work at it and work at it and then if nothing comes retire to the nearest pub, have a glass of ale or two and then come back and work on it a bit more. It's nice to take yourself out of a very closed environment and look at people, or just be involved in something different for a while, then come back to it fresh.■

ON THE CIRCUIT:

Interview by Peter Gordon

DICKIE BETTS

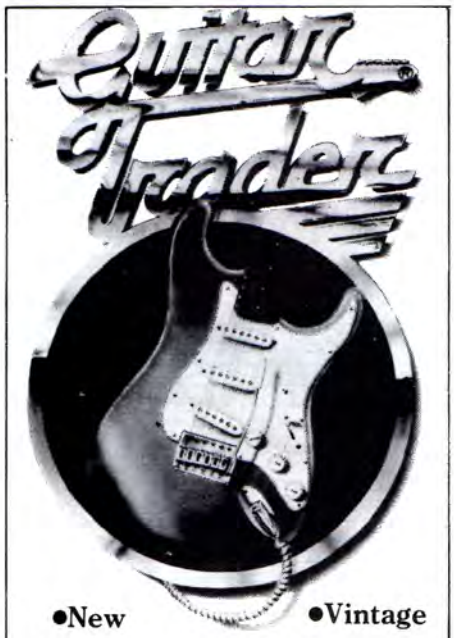
On the road in the 80s with a new crew, Dickie Betts is still best remembered for his smouldering involvement with one of rockdom's legendary bands, the Allman Brothers. This was the band that simultaneoulsy created and defined Southern rock, even though its existence was fraught with tragedy. In the early days the memories were happier ones, as Butch Trucks related:

"We needed a singer, so Duane called Greg. We played him *Trouble No More* and *Don't Want You No More* and I'll never forget his first reaction. He called Duane over and whispered something to him. Duane yelled, 'Get your ass in here' and we started to work on *Cross to Bear.* What Greg had whispered to Duane was, 'Man, I ain't good enough to be in this band.' "

Berry Oakley and I had been experimenting with a sound for five years, before the Allman Brothers Band was formed. We'd been playing around with the concept of guitar and bass, playing harmony together, which was very unusual. Oakley was one of the few guys I've ever seen who could pull that off—playing along with the guitar on the bass and still keeping the bottom and groove with the drummer. Originally it was Oakley, myself and Larry Reinhart, who later went on to Iron Butterfly. We had Nasty Lord John and Reece Wynn, who played keyboards for Jerry Jeff Walker. When we combined our sound with the strong urban blues of Greg and Duane, there was the Allman Brothers Band. I studied blues guitar players just like anybody else, but my offering to the band seemed to be more in the country melodic things like *Jessica* and *In Memory of Elizabeth Reed,* which had a little latin flavor. If you look beneath the surface, *Jessica* is just progressive Western Swing. We just kind of put a different beat to it. The twin guitar harmonies had a lot of melody to them; it wasn't just brash boogie. It was unique and a lot of people compared us to the Benny Goodman Band. He was an outlaw in a sense in the 30s and 40s, in that he had two instruments play lead at the same time. Goodman got that from Dixieland, but in Dixieland everybody plays at once. We weren't knowingly influenced by the Goodman band—one of my guitar influences was a guy named Dave Lyle, who played in a lot of Western Swing bands—but our producer, Tom Dowd, drew that parallel. We also had two instruments playing sympathetic lead with each other while the background instruments were laying down the groove. Melodically, Oakley and I worked right behind Duane's solo, so it was really three instruments playing that solo—that's where we got the power. It wasn't just a band playing rhythm and one guy playing solo. It's very difficult and it takes a lot of working together and a lot of jamming to do that.

JAMMING

I'm writing with a different philosophy these days. I'm not writing so much for guitar now as I am for the vocal. I play solos and the arrangements are based around guitar, piano and sax harmonies. It's not built on the guitar arrangement, like in the old days. The trend for long jams has changed. When we do our shows now, everybody plays his part but it's more compact. People went through a ten-year period on those long jams where you drift away with the guitar solo, but the market has changed. I think musicians got tired of stretching everything into a long jam. It's more fun to do more songs in the set.■



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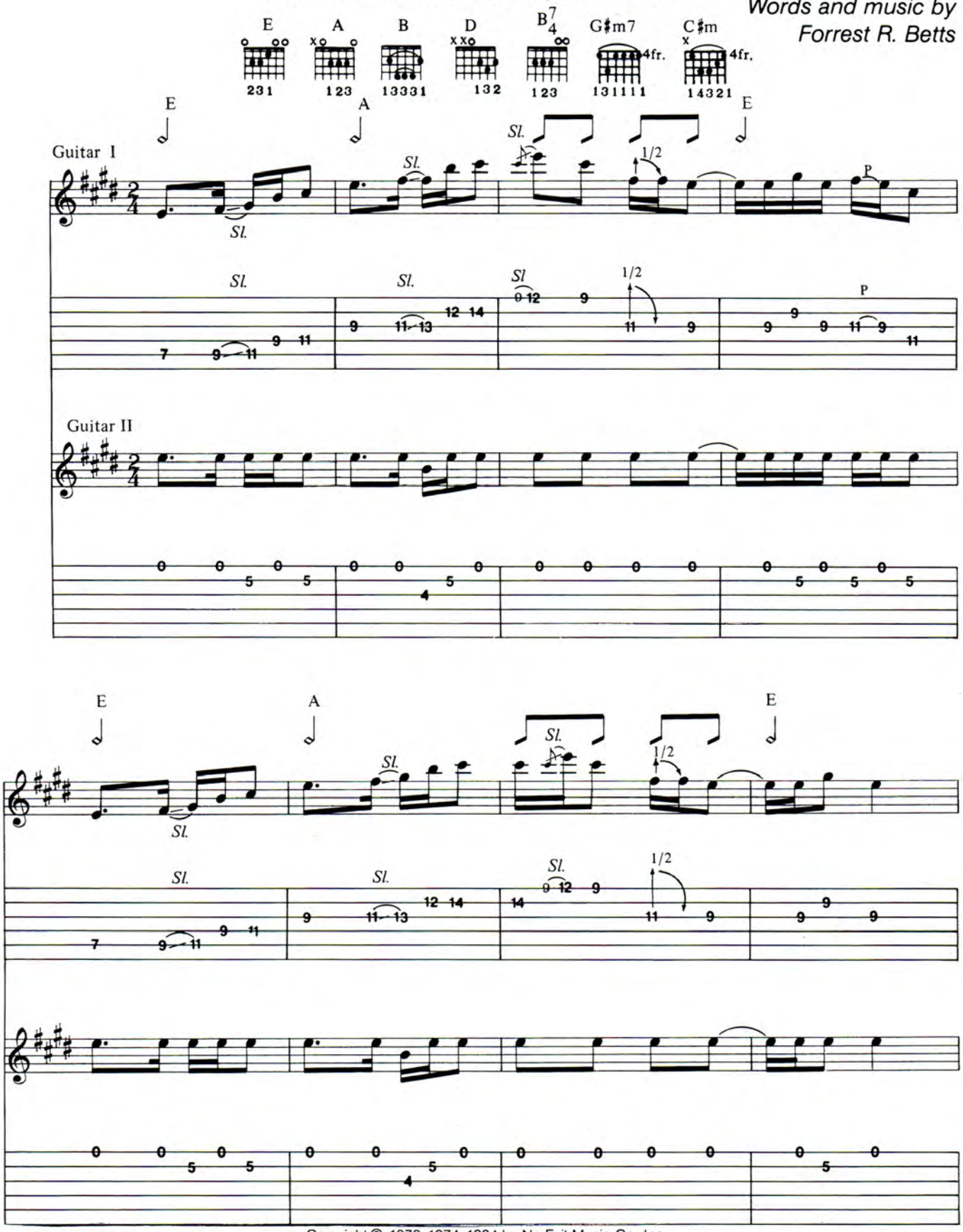
Tablature Explanation see pg. 90

BLUE SKY

As recorded by the Allman Brothers

(From the album Eat a Peach/Capricorn 2C4-0102

Words and music by
Forrest R. Betts



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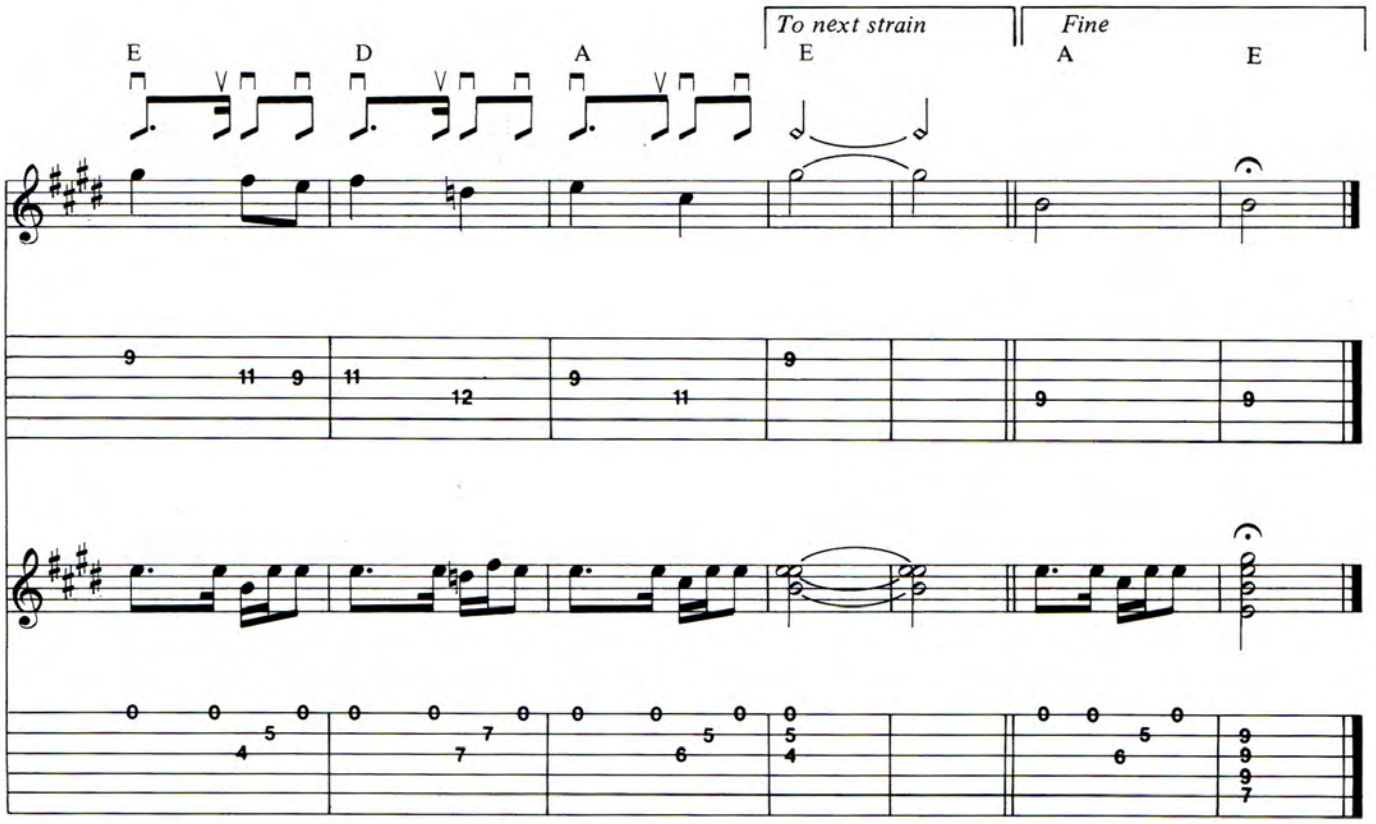
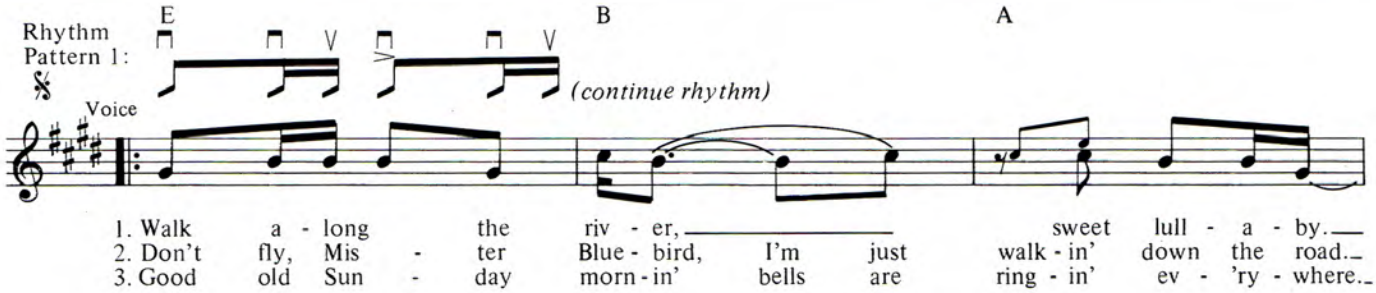
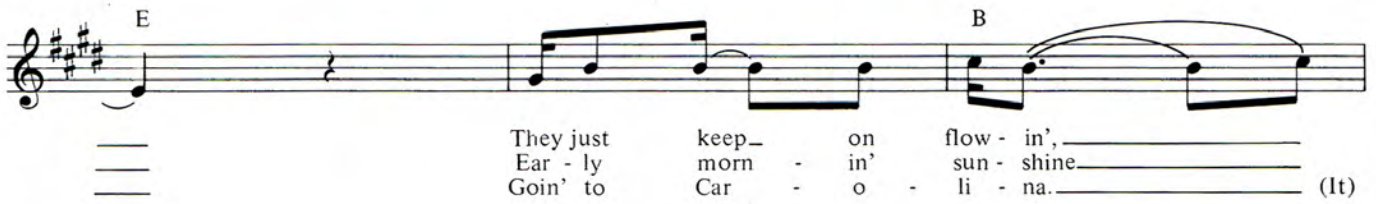
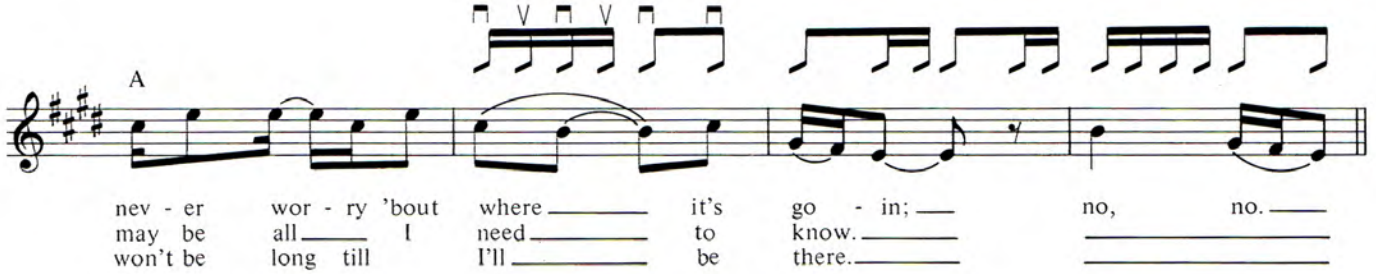
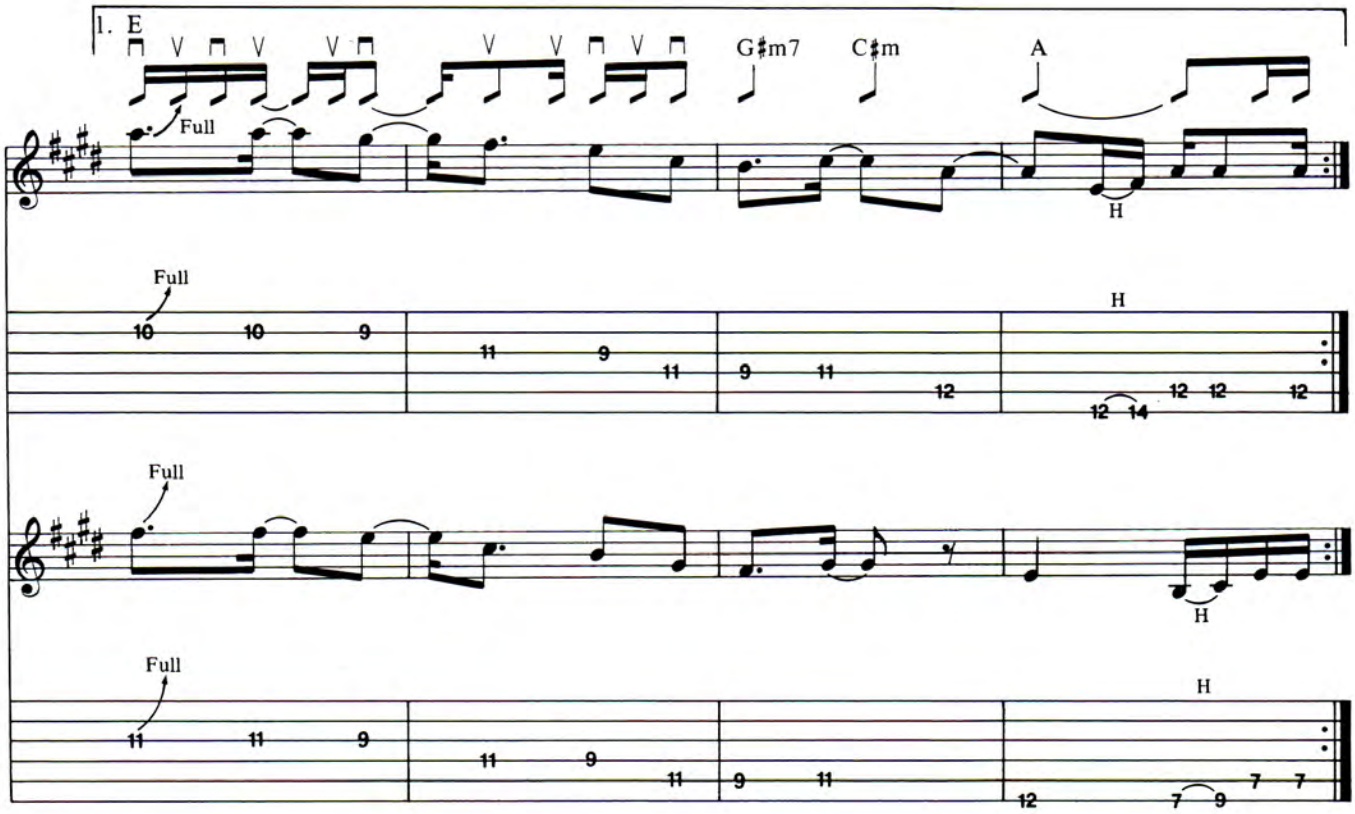
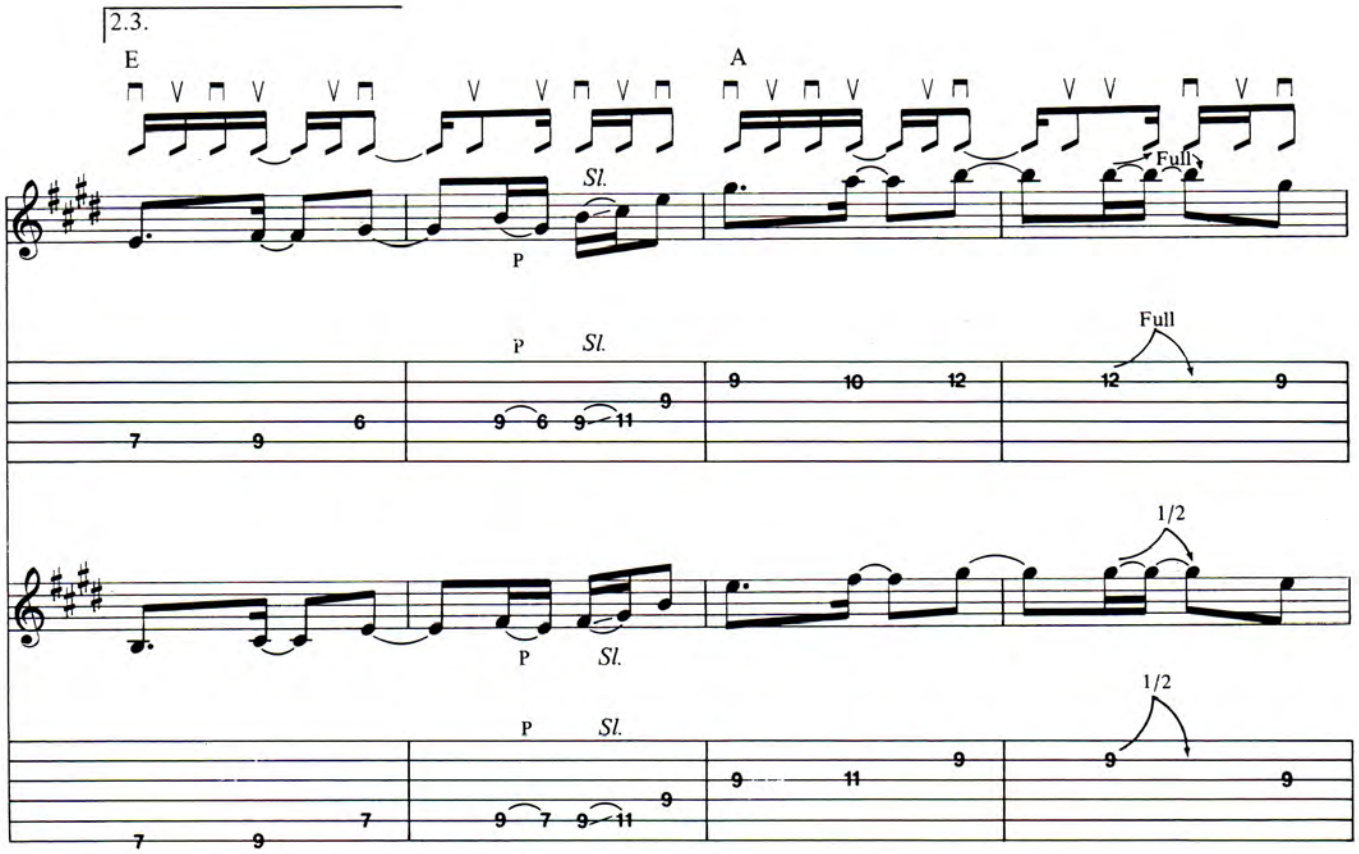

To next strain
Fine
E D A E A E

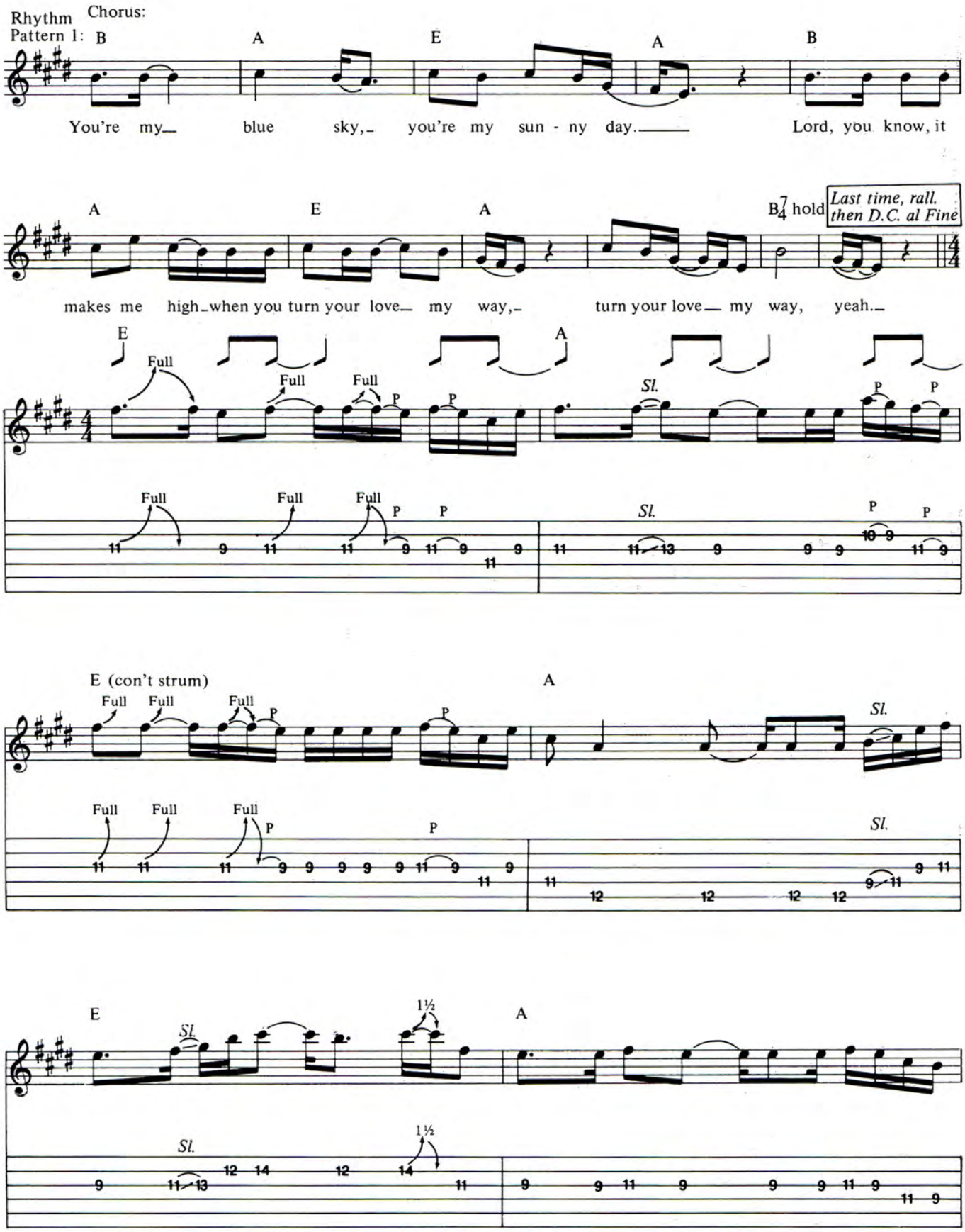

Rhythm Pattern 1:
E B A
(continue rhythm)
Voice
1. Walk a - long the riv - er, sweet lull - a - by.
2. Don't fly, Mis - ter Blue - bird, I'm just walk - in' down the road.
3. Good old Sun - day morn - in' bells are ring - in' ev - 'ry - where.

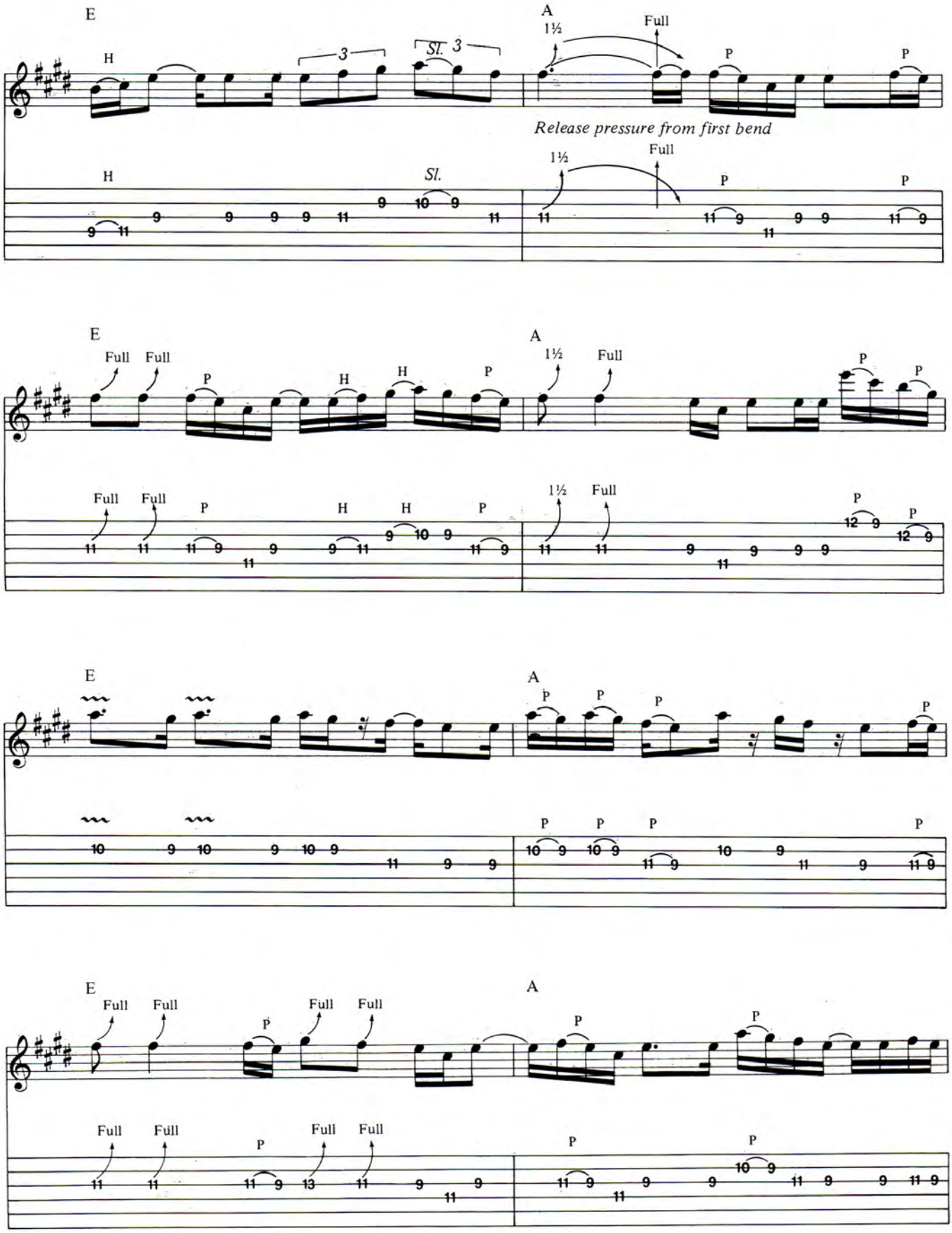

E B
They just keep on flow - in',
Ear - ly morn - in' sun - shine
Goin' to Car - o - li - na. (It)

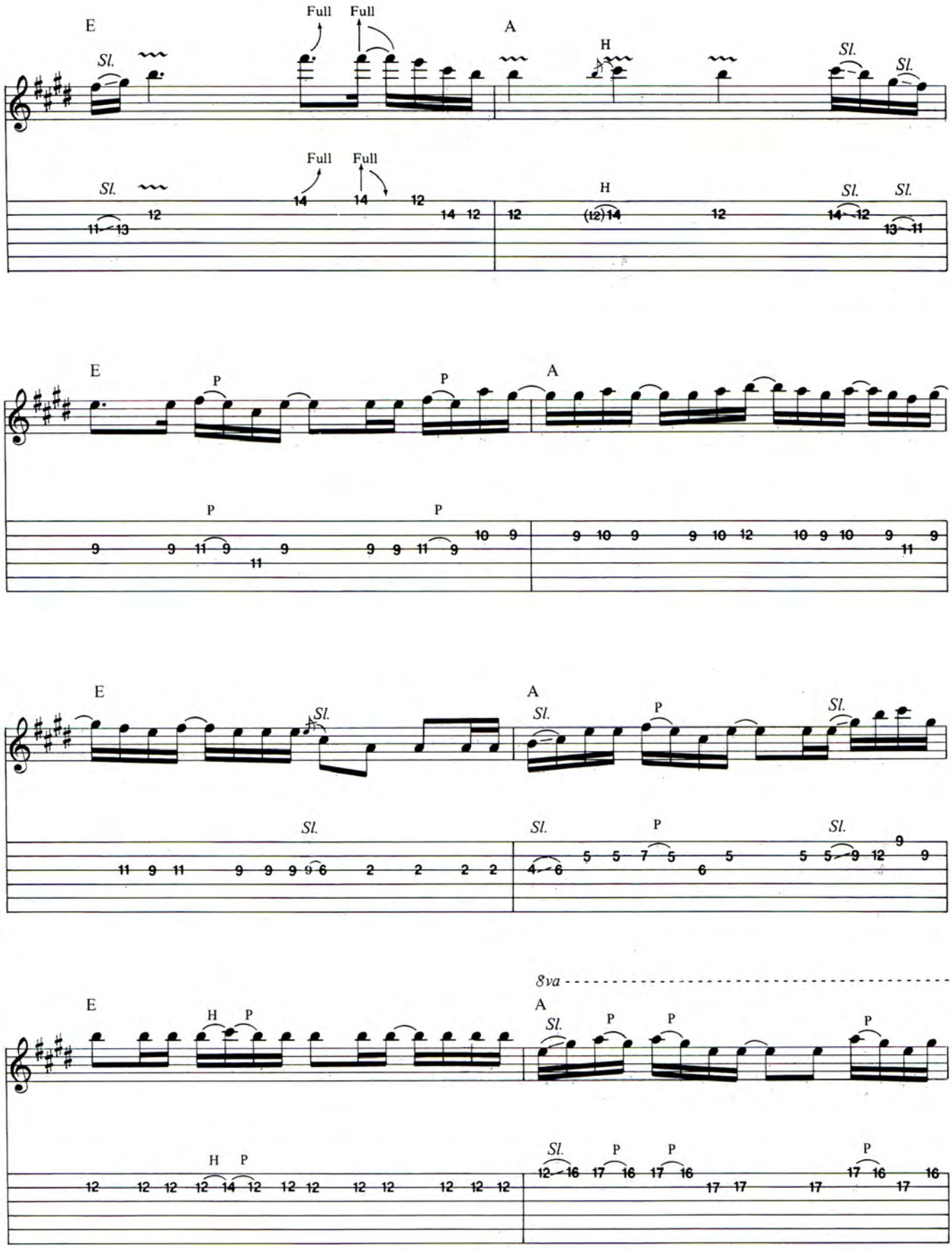

A
nev - er wor - ry 'bout where it's go - in; no, no.
may be all I need to know.
won't be long till I'll be there.

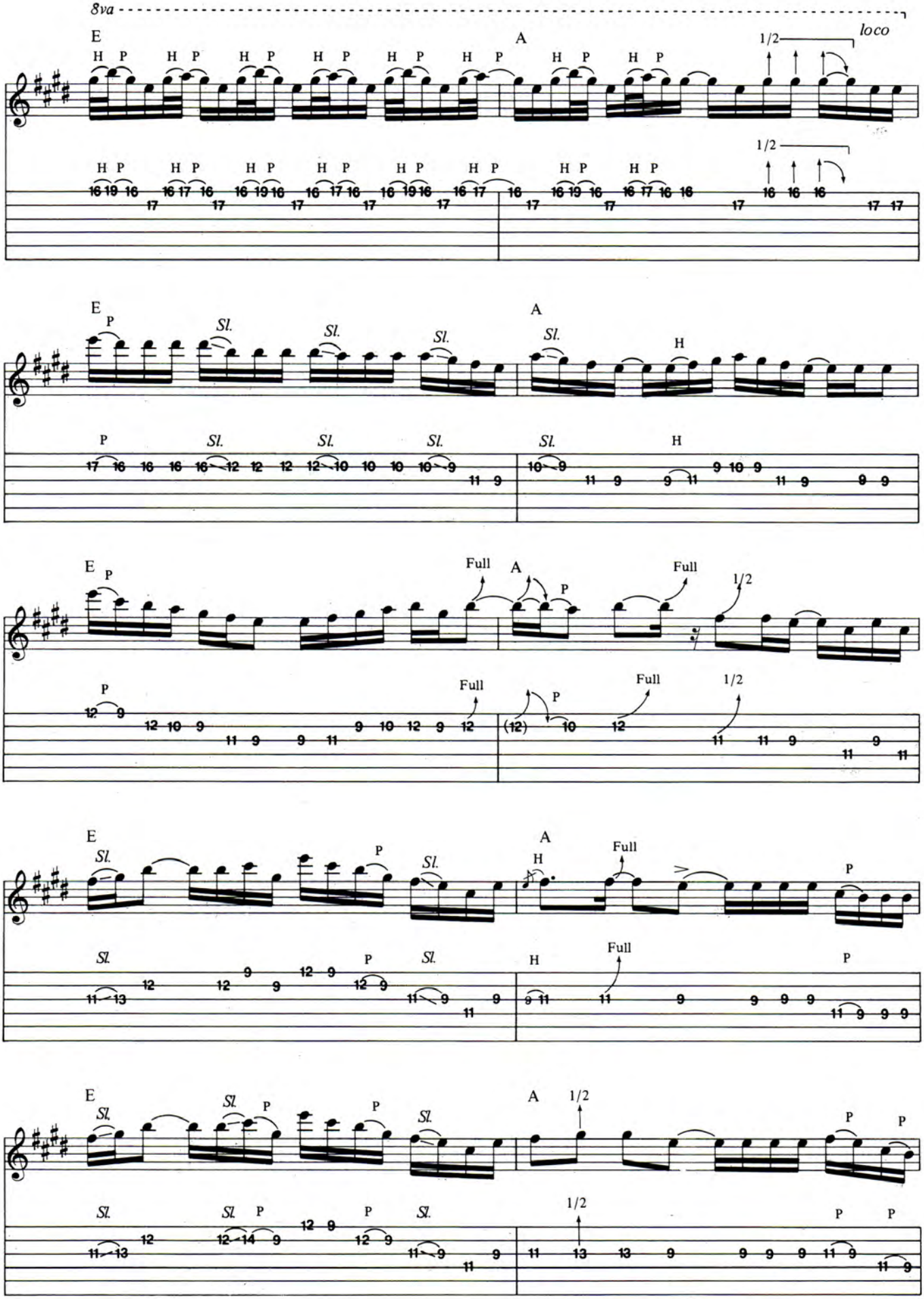

1. E
G♯m7
C♯m
A
Full
H

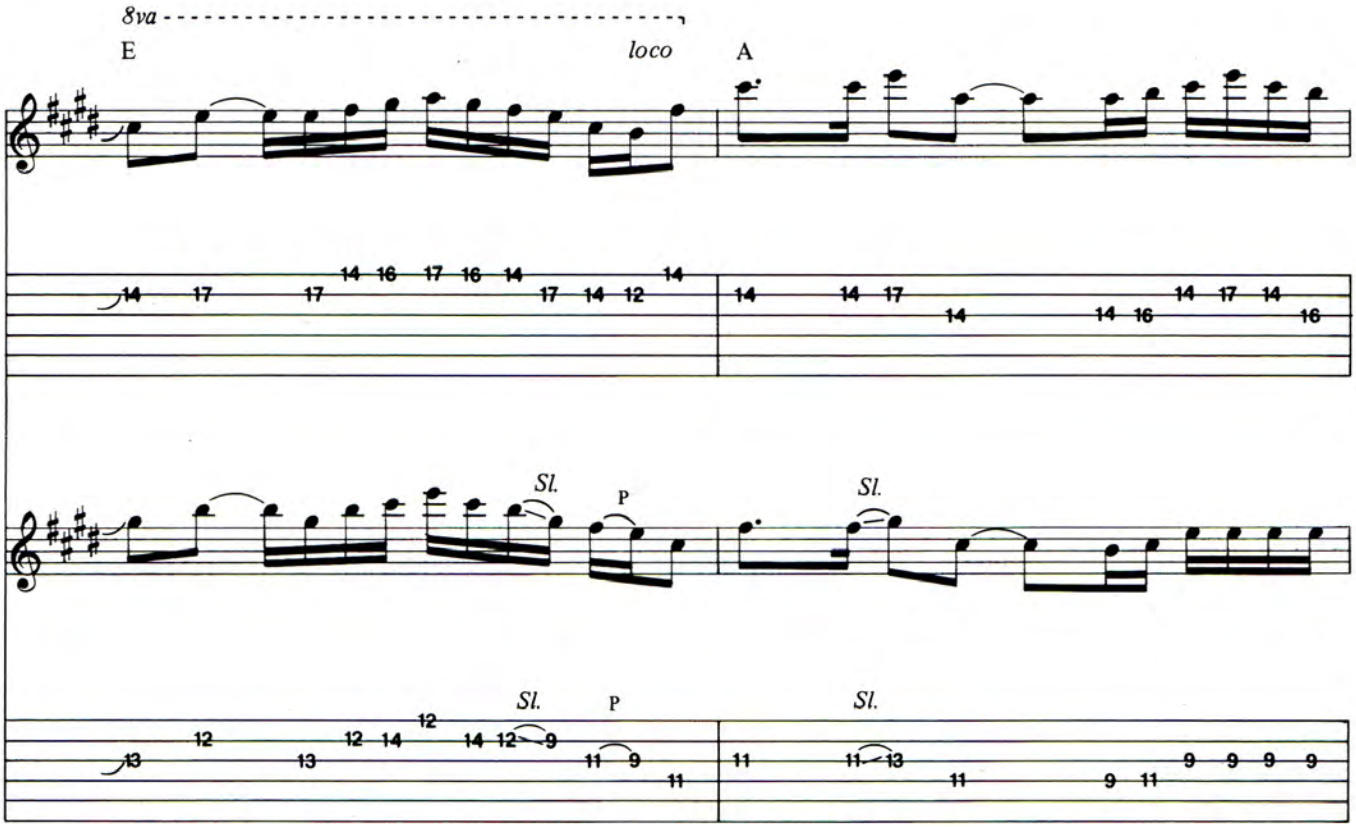

2.3.
E
A
Sl.
P
Full
1/2


Rhythm Pattern 1:
Chorus:
B A E A B
You're my blue sky, you're my sun - ny day. Lord, you know, it
A E A B7/4 hold
Last time, rall. then D.C. al Fine
makes me high when you turn your love my way, turn your love my way, yeah.
E A
Full Full Full P P Sl. P P
E (con't strum)
A
Full Full Full P P Sl.
E
Sl. 1½
A
Sl. 1½


E
A
H
3
Sl. 3
1½
Full
P
Release pressure from first bend
Sl.
Full
H


E
A
Full
Full
Sl.
H
P
8va


8va
loco
E
A
H P
1/2
Sl.
Full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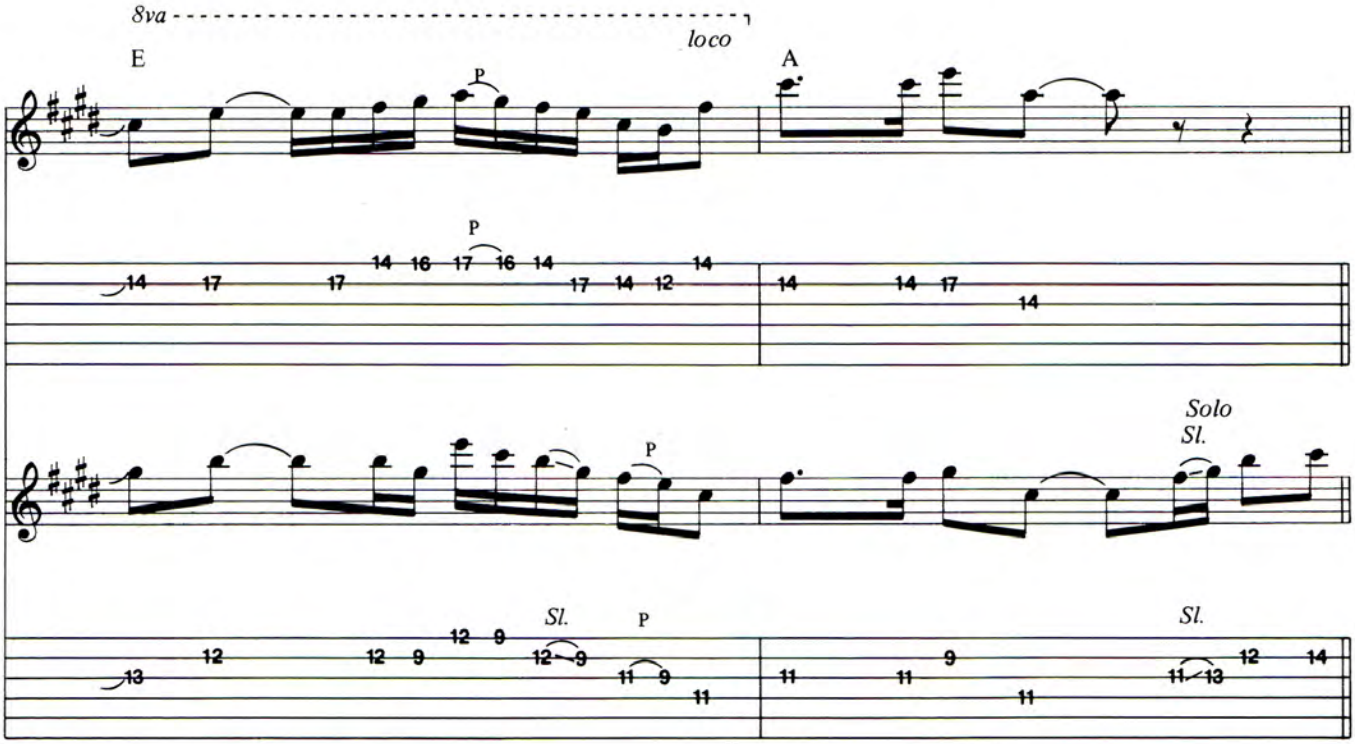
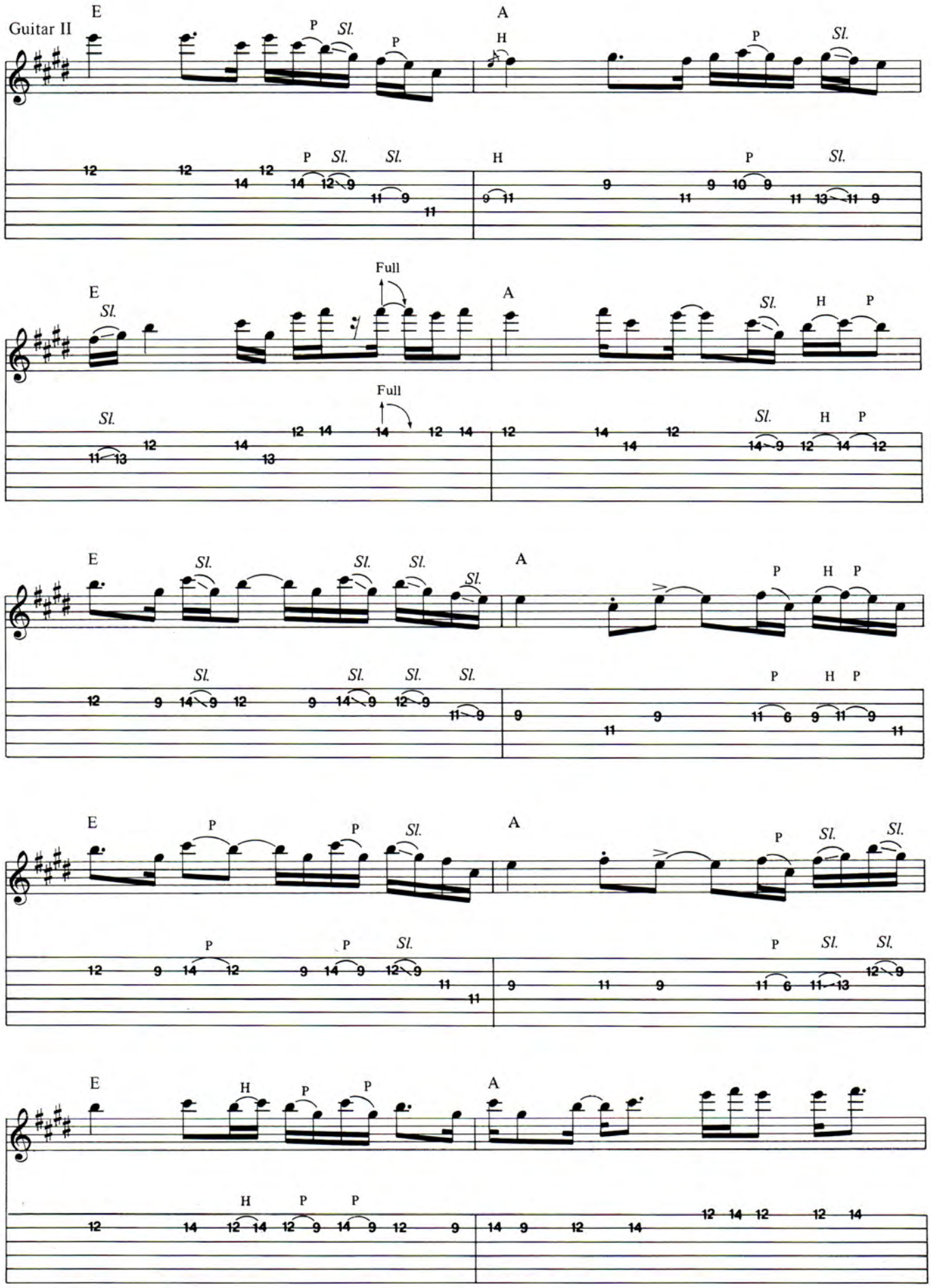
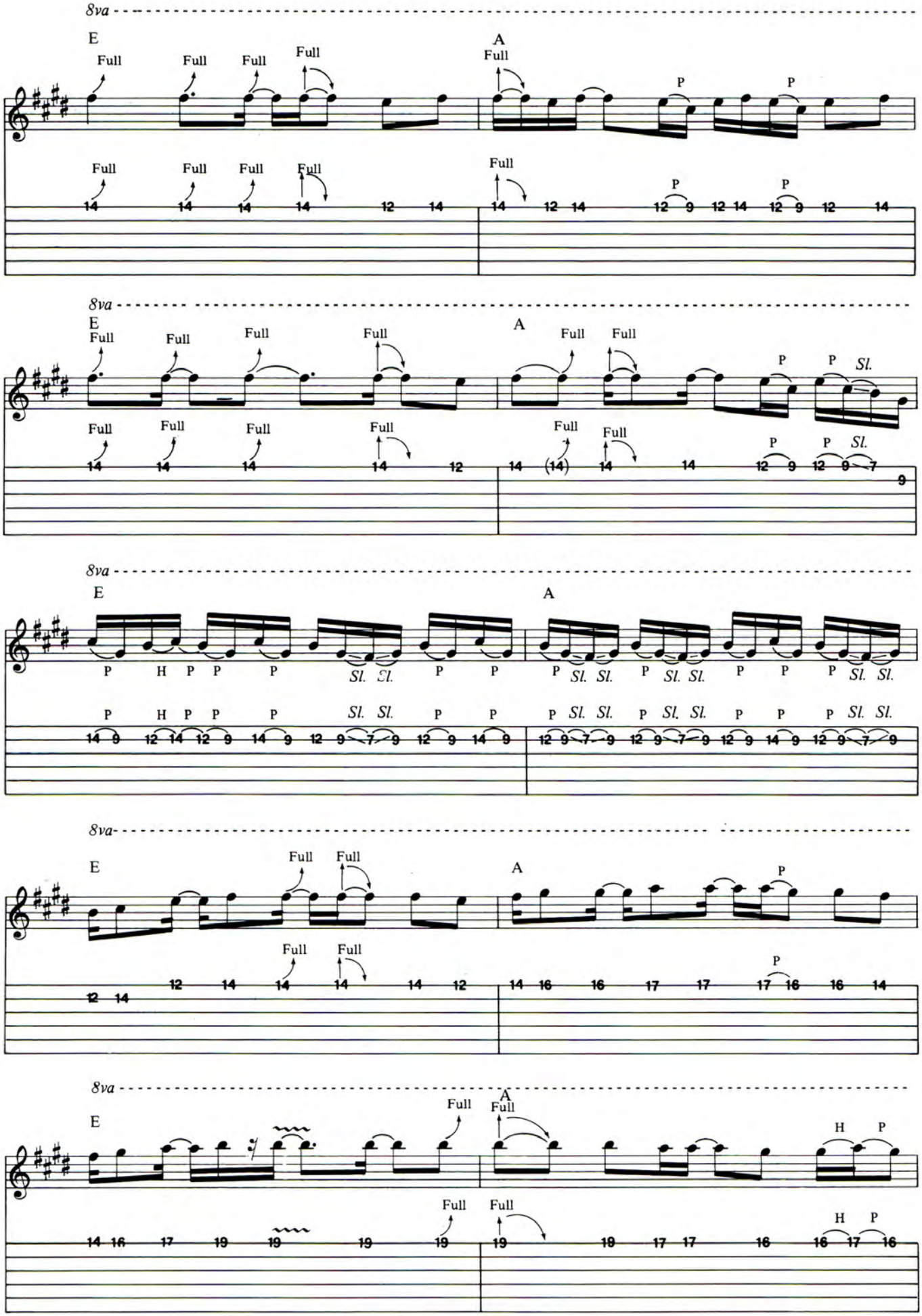
Sl.
Sl.
P
Sl.


8va
E
loco
A
P
P
P
Solo
Sl.
Sl.
P
Sl.


Guitar II
E
A
Full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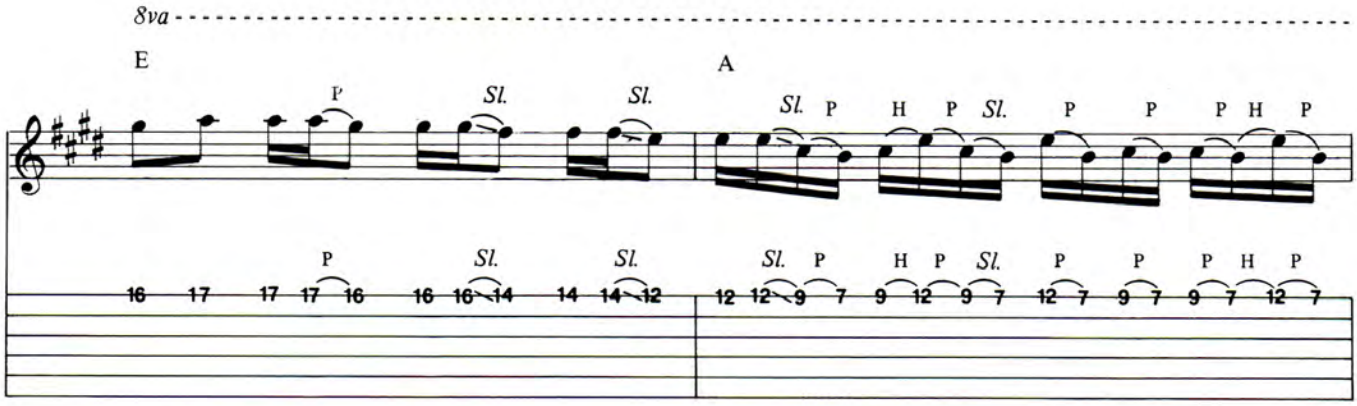
8va
E
A
P
Sl.
Sl.
Sl.
P
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P
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P
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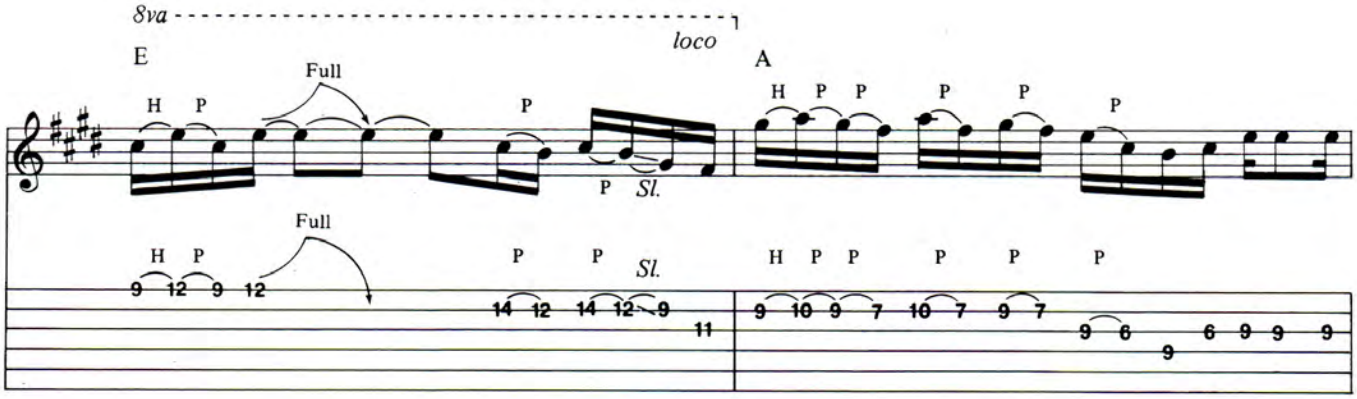
8va
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H P
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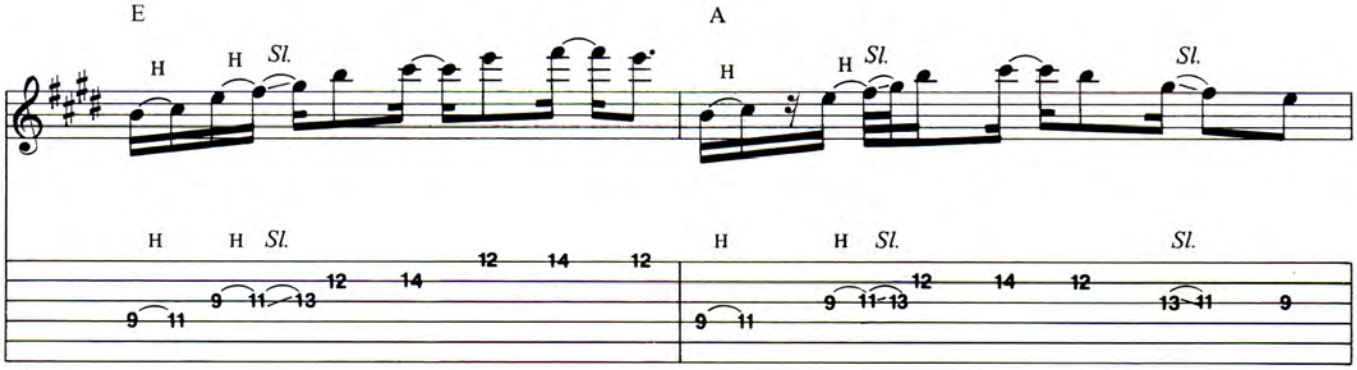
14 12 14 12 9 11
H P P P P P
9 10 9 7 10 7 9 7
9 6 9 6 9 9 9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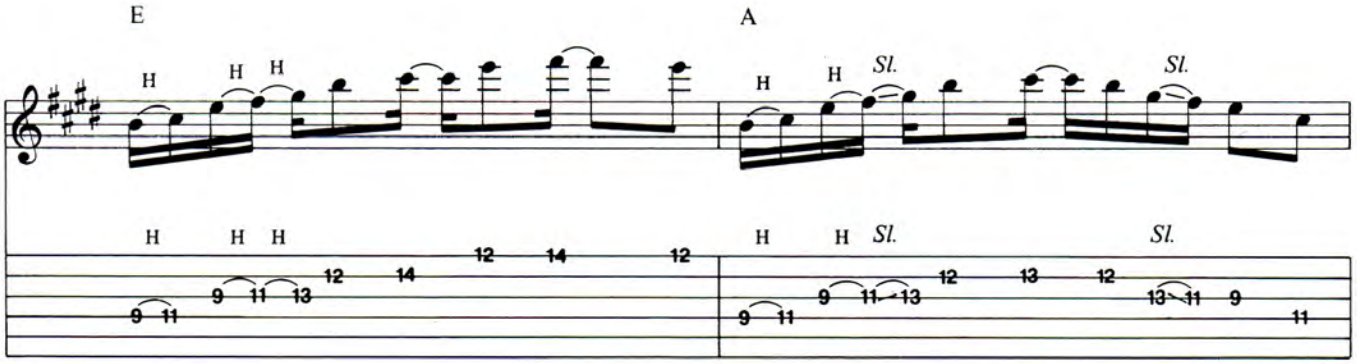
9 11 9 11 13 12 14 12
Sl.
13 11 9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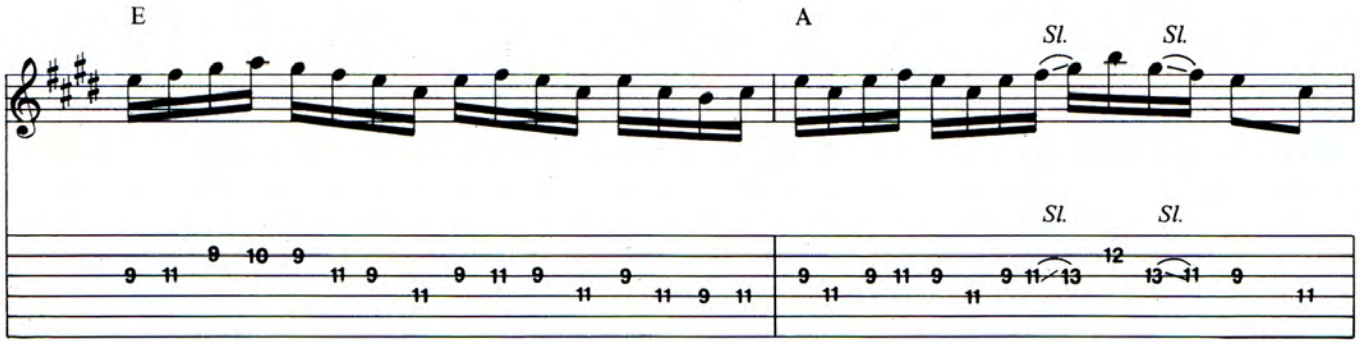
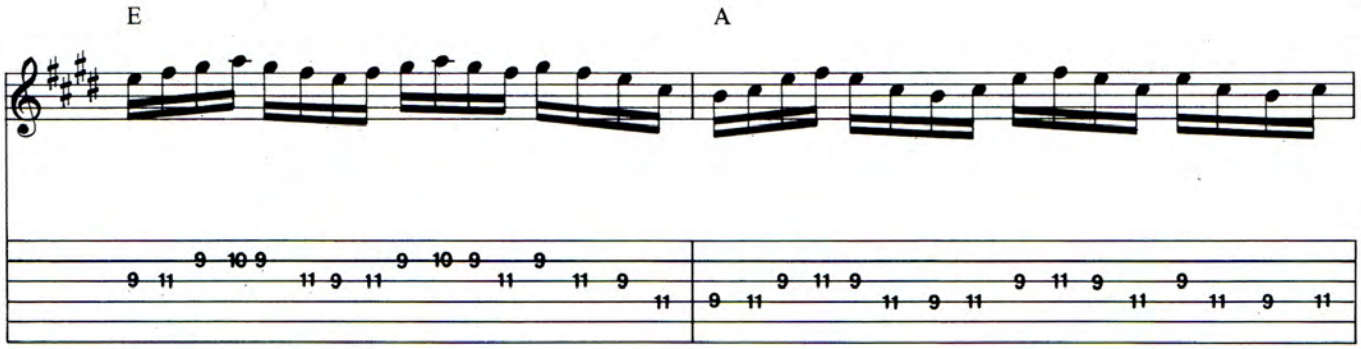
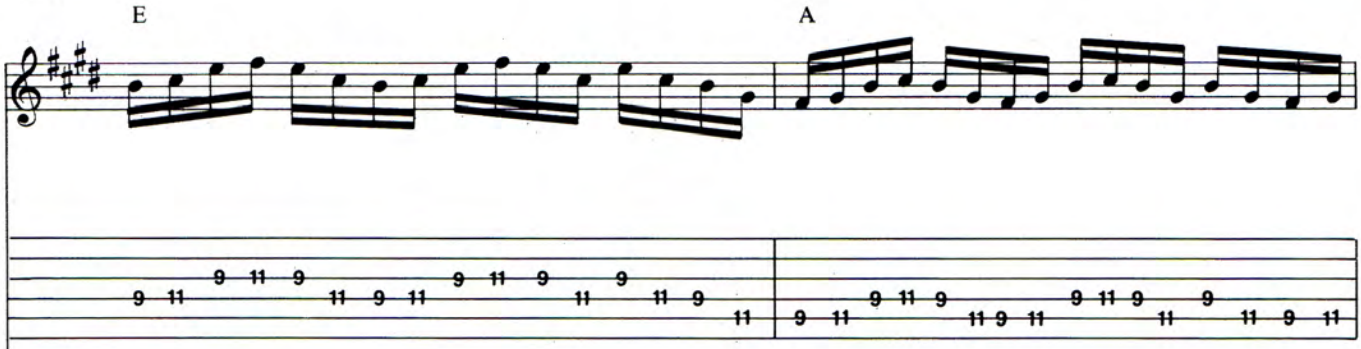
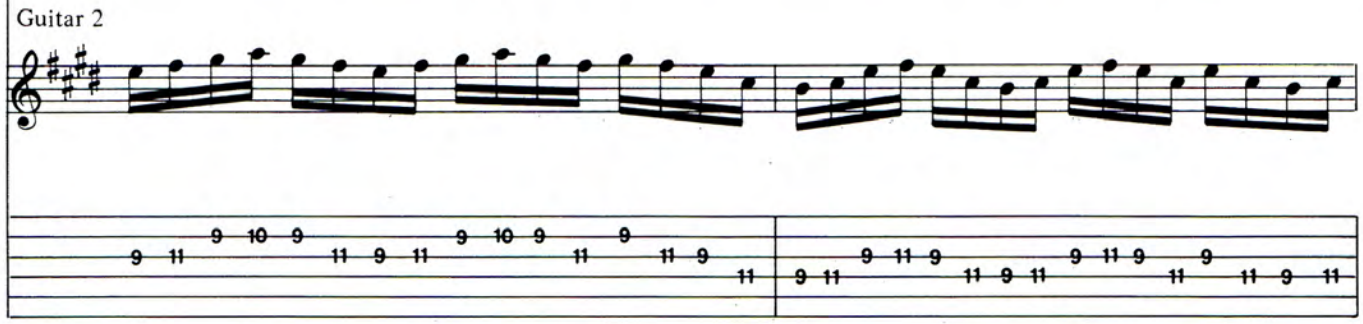


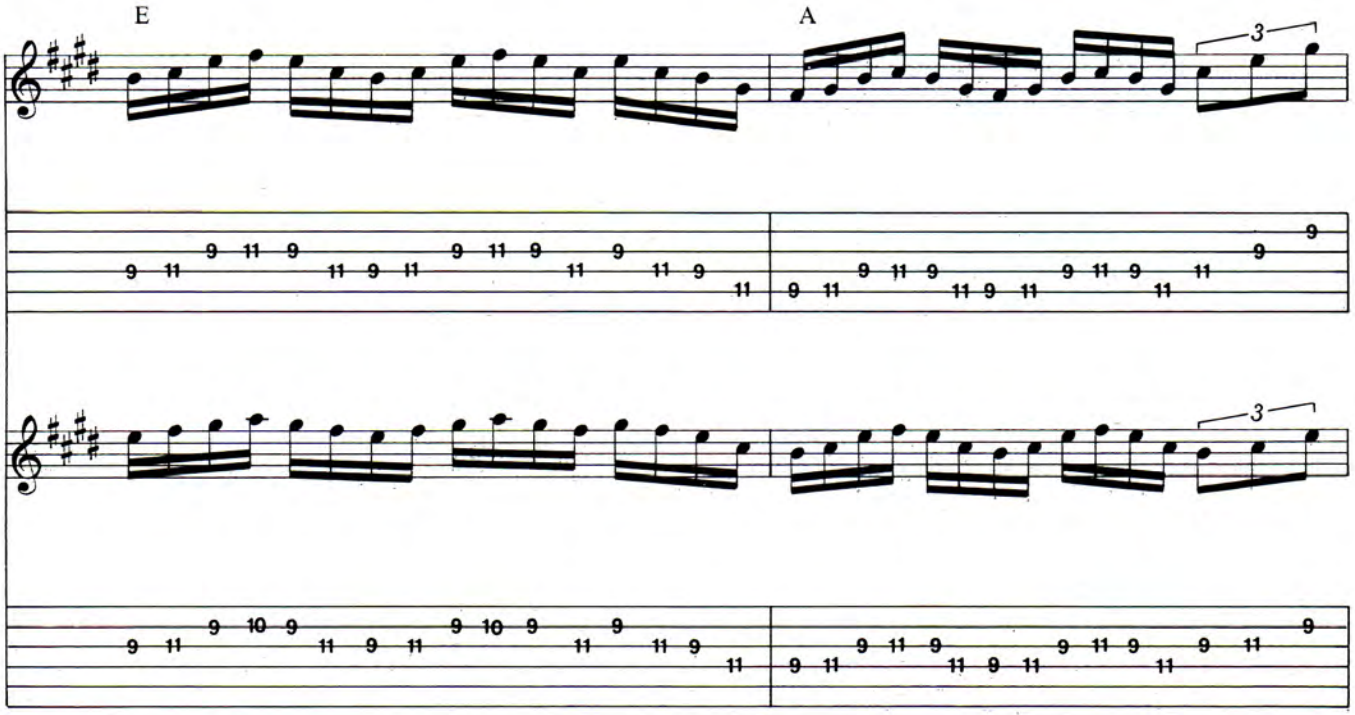


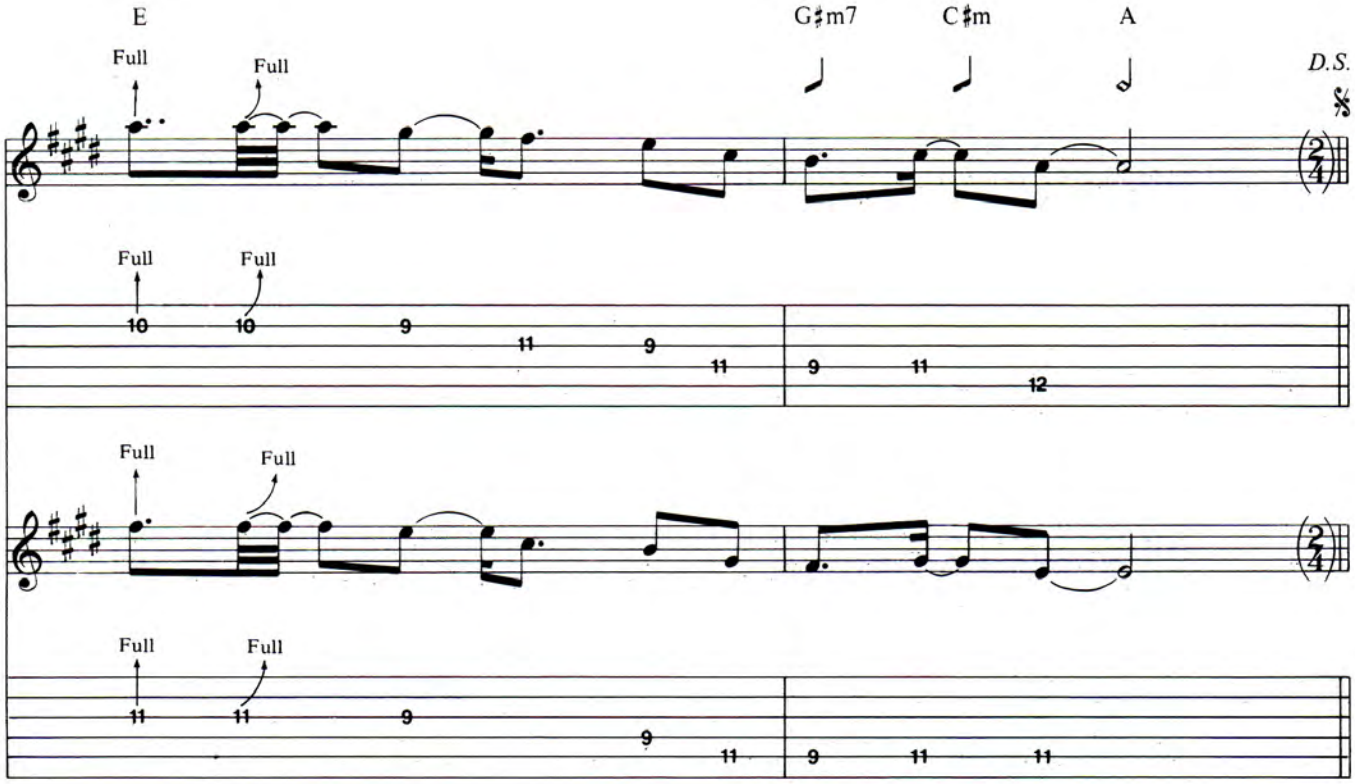
Guitar 1



Guitar 2




E
A
3
3


E
G♯m7
C♯m
A
D.S.
Full
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Full
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Full
Full

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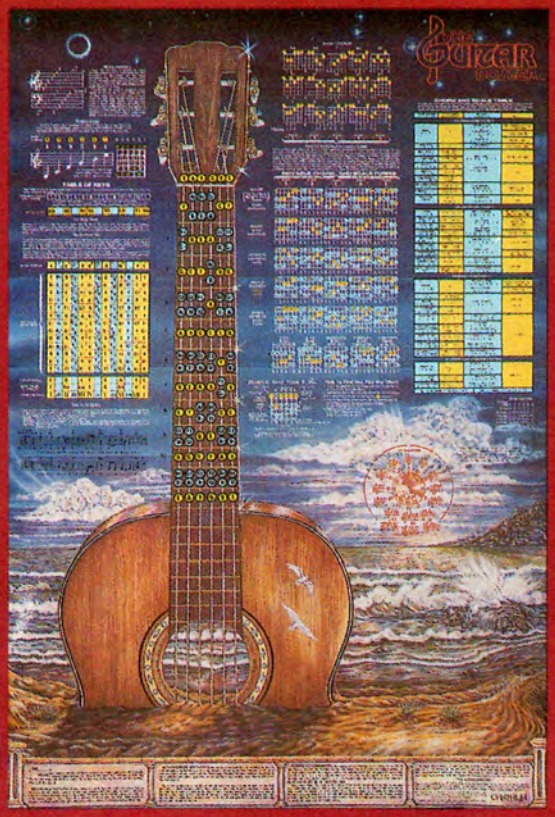

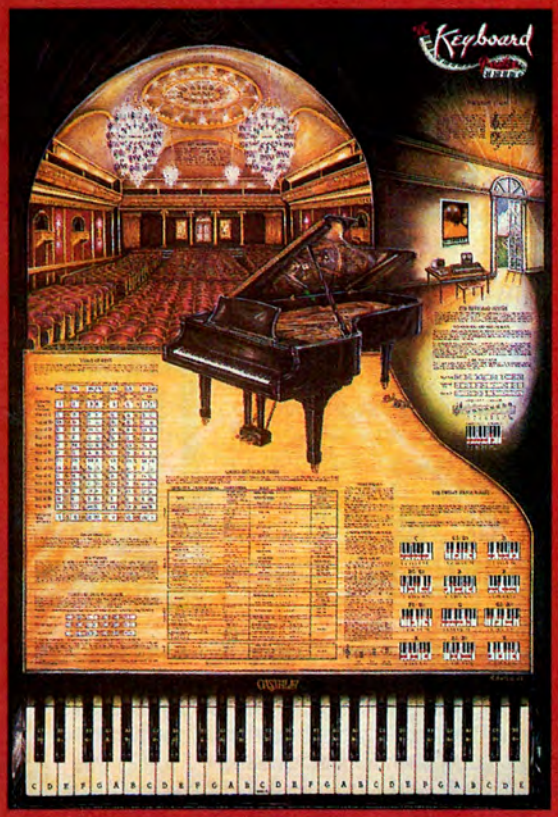

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DAVID GILMOUR

OUT OF THE PINK AND INTO THE BLUES

Few rock guitarists play the silence as well as David Gilmour. Through 11 albums with Pink Floyd and two solo records, Gilmour has established himself as a master of mood rock. In doing this he's found a way to apply the blues to contemporary settings, making it sound as if it were just discovered. Unlike guitar great Stevie Ray Vaughan, who revives interest in the classic blues style, Gilmour has shown the genre to sit in settings of the future as well as it did on the back porches of its Delta past.

His legacy with Floyd started in early 1968 when he took over for founding member Syd Barrett, who had become a drug casualty. Gilmour's first recording with the band was the **Saucerful of Secrets** collection, his last was 82's **Final Cut.** His two solo albums **Dave Gilmour** and last spring's **About Face** both feature plenty for Floyd and guitar fans.

A meticulous craftsman, David Gilmour stands motionless on stage, letting his guitar lines hang in the air or swirl over the band. As stylish, economical and bloozy as Billy Gibbons, Gilmour's signature sound as found in songs like *Run Like Hell,* from **The Wall,** is a fat clear Strat with DDL. But with **Dark Side of the Moon** now on the charts for close to 550 weeks, it's songs like *Money* that have helped put Gilmour in the guitar hero category. In fact he surprised many by beating out Policeman Andy Summers in round one of our own GUITAR WARS. A relaxed and quiet man, David Gilmour has not always been forthcoming with the press. But with a major push for **About Face** under way, he was open and thoughtful with his answers as **GUITAR** went in search his lost chord.

by John Stix

Davies/Starr

GUITAR: Did you set out to create an economical style?

DAVID: I couldn't say where it arrived from. You use whatever talent you've got and try to make the best of everything that's available. I can't play very fast and I don't practice much. Through my personal aesthetics, I edit things out that I don't like and keep things I do. One is always editing down, but at the beginning there are many more things to try than there are now because I've tried a lot. It takes years of looking to find out what you like and don't like. I would like to be a fast guitar player. There are moments when it's nice to use speed as an occasional punctuation. To get that crisp and clean and precise between other moments would be something nice to do. But I've never been happy with the way I play.

GUITAR: Did you start as a fan of the blues?

DAVID: I was a blues fan, but I was an all around music fan. For me it was Leadbelly through B.B. King and later Eric Clapton, Roy Buchanan, Jeff Beck, Eddie Van Halen and anyone you care to mention. Mark Knopfler has a lovely, refreshing guitar style. He brought back something that seemed to have gone astray in guitar playing.

GUITAR: Was there a particular song or songs that sparked you to imitate another player.

DAVID: Of course, there were many. I was trying to learn 12 string acoustic guitar like Leadbelly at the same time I was trying to learn lead guitar like Hank Marvin and later Clapton. All of those different things had their moments and filtered through my learning process. These days I don't listen to other people with the objective of trying to steal their licks, although I've got no objections to stealing them if that seems like a good idea. I'm sure that I'm still influenced by every new guitar player that comes on the scene. I'm sure I was influenced by Mark Knopfler and Eddie Van Halen, as well.

GUITAR: Have you tried to adopt any of the post-Van Halen techniques?

DAVID: I can't play like Eddie Van Halen. I wish I could. I sat down to try some of those ideas and I can't do it. I don't know if I could ever get any of that stuff together. Sometimes I think I should work at the guitar more. I play every day but I don't consciously practice scales or anything in particular.

GUITAR: You are a producer, guitar player, songwriter and singer. Do you put them in any order?

DAVID: When I'm making an album I'm primarily a songwriter. Being a guitarist is secondary because the one only exists with the other. I don't want to be a guitar player and do a lot of other people's songs. When I'm performing live I tend to think of myself more as a guitar player and I try my best as a singer. I'm a lot better at singing than I used to be. I've been working on that for years.

GUITAR: The sound of your guitar must play an important role in your music.

DAVID: Sound is very important to me, it makes my life easier and playing a lot more fun.

GUITAR: Was it something you sought after or did you stumble onto it?

DAVID: I gradually worked towards it. I used all sorts of effects and ways of playing, getting more and more precise and deliberate about what I wanted. After a while I stopped fumbling around so much. But you never stop completely.

GUITAR: Your Strat has a much fatter sound than usual.

DAVID: It's all standard equipment. Everything I used on this tour was brand new. I used a Vintage Series Strat on stage. I didn't want to take the old ones on the road. They get damaged and stolen too regularly. I tried out between 30 and 40 guitars and picked a couple of good ones, as they do vary enormously. The red Strat is out of the box. The black one has the bottom string tuned down to D and uses a Kahler tremolo system. I'm using brand new Fender amps, as well. They're 100 watt tops with two 4x12 cabinets in stereo. I've stopped using my old custom made pedal board. Instead I'm using the Boss Programmable Pedal Board with a few modifications for more flexibility. I started off with a Binson Echo Unit, which is like a tape loop thing. It's actually a metallic disc that spins around. It's just like the old Echo Plex units. I use the MXR Digital Delay. I use one of their old ones most of the time because the width is narrower. If you get too high a quality band width on a DDL you hear too much pinging and lose the sort of echo effect I use it for. Some are actually too high quality for my personal taste. My sound has everything to do with what sounds good to me. I don't care how I get it. I didn't use any of this equipment when I was making the record. It's always been different guitars, different amps and different effects. Sometimes you go in the studio and one guitar will sound great and you play well because it sounds great. The next day you go back into the same studio and plug the same guitar into the same amp which has not been touched and it sounds awful. So you have to try a couple of other guitars and find one that sounds good on that day.

GUITAR: What was the headless guitar I saw in concert?

DAVID: It's an exact copy of a Martin prototype from the early 60s. A friend of mine has the original guitar. He lent it to me but he wouldn't sell it, so I had it copied exactly.

GUITAR: As a major guitar collector do you think that older is always better?

DAVID: All guitars are different from each other. Some I buy because they are old and beautiful. But the new Fender Vintage Series guitar I bought is probably as good as any Fender I own, old or new. There is something to be said for working in a guitar over time. That may be in my imagination but it seems to feel like that to me. I also tend to like guitars without the new sticky varnish on the neck. In

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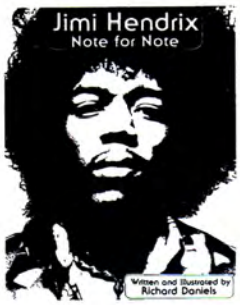

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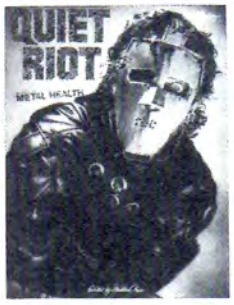

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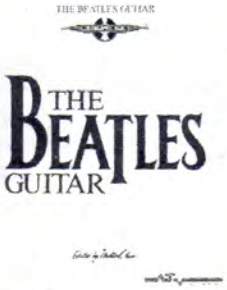

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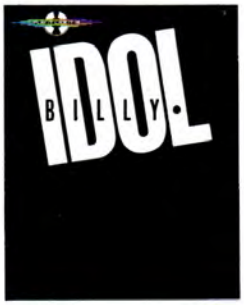

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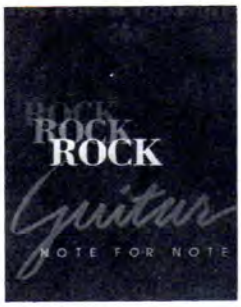

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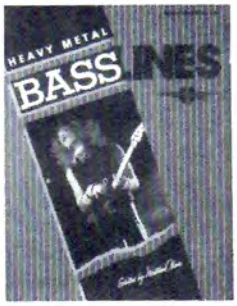

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GUITAR: Most guitarists I've spoken with over the years fall into one of two categories: they either enjoy everything they've recorded or they only hear the mistakes and places for improvement. Do you fall into these categories?

DAVID: I usually go over my mistakes so I don't have to go back and cringe a few years later. On very few occasions have I left a clunker. There are some mistakes that you like. If there's a mistake that I don't like, I change it before it gets out. I've got to live with this for years, but a lot of solos come out of clunkers. I tend to go for a solo by just putting on a guitar without even thinking about the key or anything. I just hammer through it until it feels right. I try to get disoriented, if you like. That helps me find an approach which I refine and work on.

GUITAR: How do you disorient yourself?

DAVID: First I try to get silly. I don't try to get it right at all. I'm not interested in that. I'd much rather just be wild and forget any sense of getting it right. I have time to get it right later. Out of those wild moments come good ideas that I work on, so I punch in a fair amount. Most of the solos start with doing ten different tracks. I wind up taking parts from three of them and sticking them together. I look for certain moments and if these moments match up with other moments that are right, those are the bits I keep. I'm looking for feel and a sense of movement. I don't think about it. I just say what's right is right. Performing live you try to get it right and you also try to be brave. It doesn't matter if you drop a clunker. The record lasts, the performance is transitory. They have different priorities. I'm an enormous fan of Jeff Beck because he is not afraid to screw up. People who are, tend to get boring.

GUITAR: Is disorienting yourself also useful for composing?

DAVID: It's the same idea. I can't play the piano well, and a lot of the best moments come from that, because I invent. Sometimes I hear a song by someone else and use their tuning to disorient myself on the guitar. It becomes a great medium for writing because you don't fall into cliches. That's the biggest single danger for me and many other players. We all fall into our own cliches so easily. I'll often write a song without a guitar by just singing to myself. I don't have a standard system. I compose differently everytime.

GUITAR: How did you come up with *Run Like Hell?*

DAVID: It's all on a D pedal. That came from an old trick I'd been using, which is having a DDL in triplet time to the actual beat. When you play across it, it helps you to double track yourself. It has a certain feel, which if you put it in 4/4 sounds boring and ordinary. If you put it in a 3/4 time it has an interesting bounce to it. Because the DDL keeps running along, you've got time to leave the pedal playing and play a couple of chords while the effects carry on.

GUITAR: One of your stylistic traits is a distinctive vibrato. Can you explain how you do it?

DAVID: I do it with the fingers and the vibrato bar. In the middle of one note I may move from the finger to the bar. I love the bar and have always used one. My style comes fairly naturally to me. i don't have any intellectual plan for what I try to do in a song. I know there's a lot of people who feel that have to assert an identity into what they do. They try to project their sound. Consequently they make a whole album with similar tempos. I'm lucky in that whatever style I seem to take on, it always comes out sounding like me. I don't have to worry about trying to have an identity. I enjoy making records that are a complete hodge podge of styles, 'cause that's what I like. For example, whenever I tried to sound like

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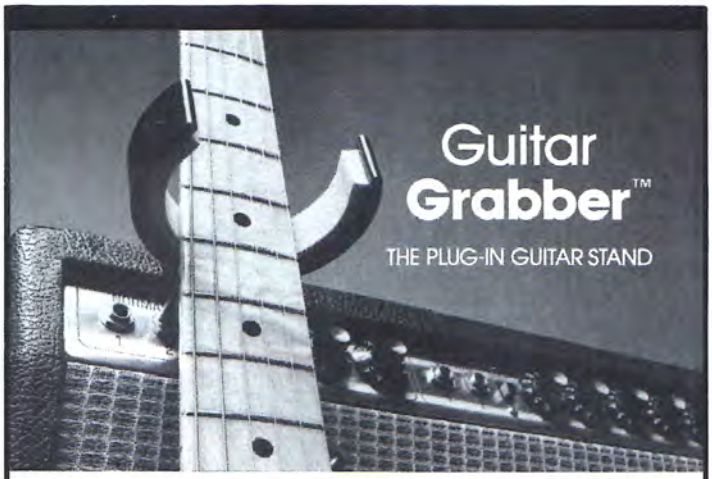

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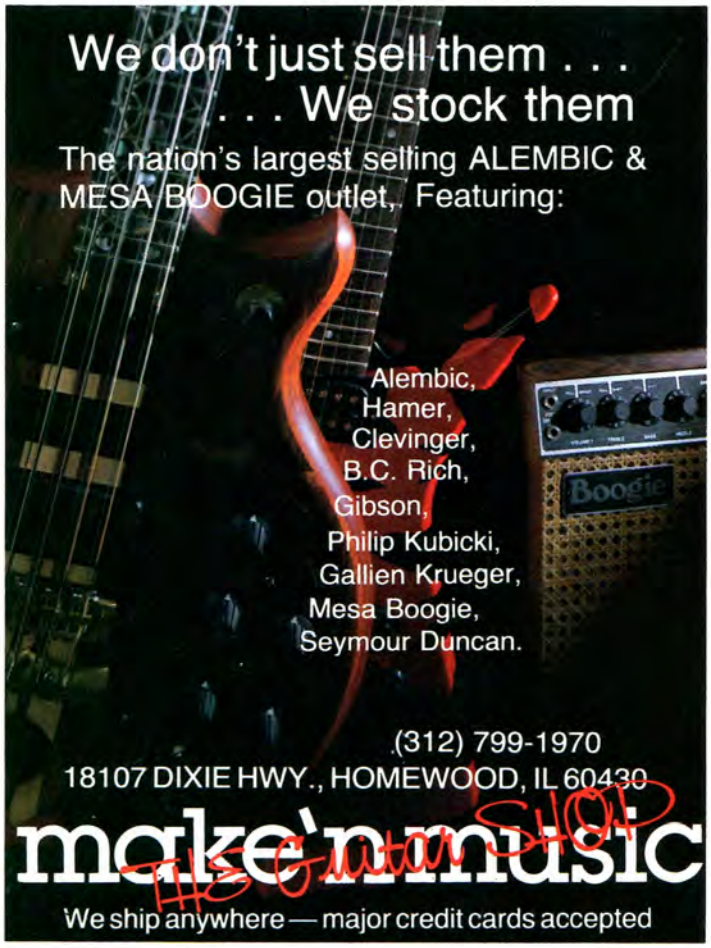

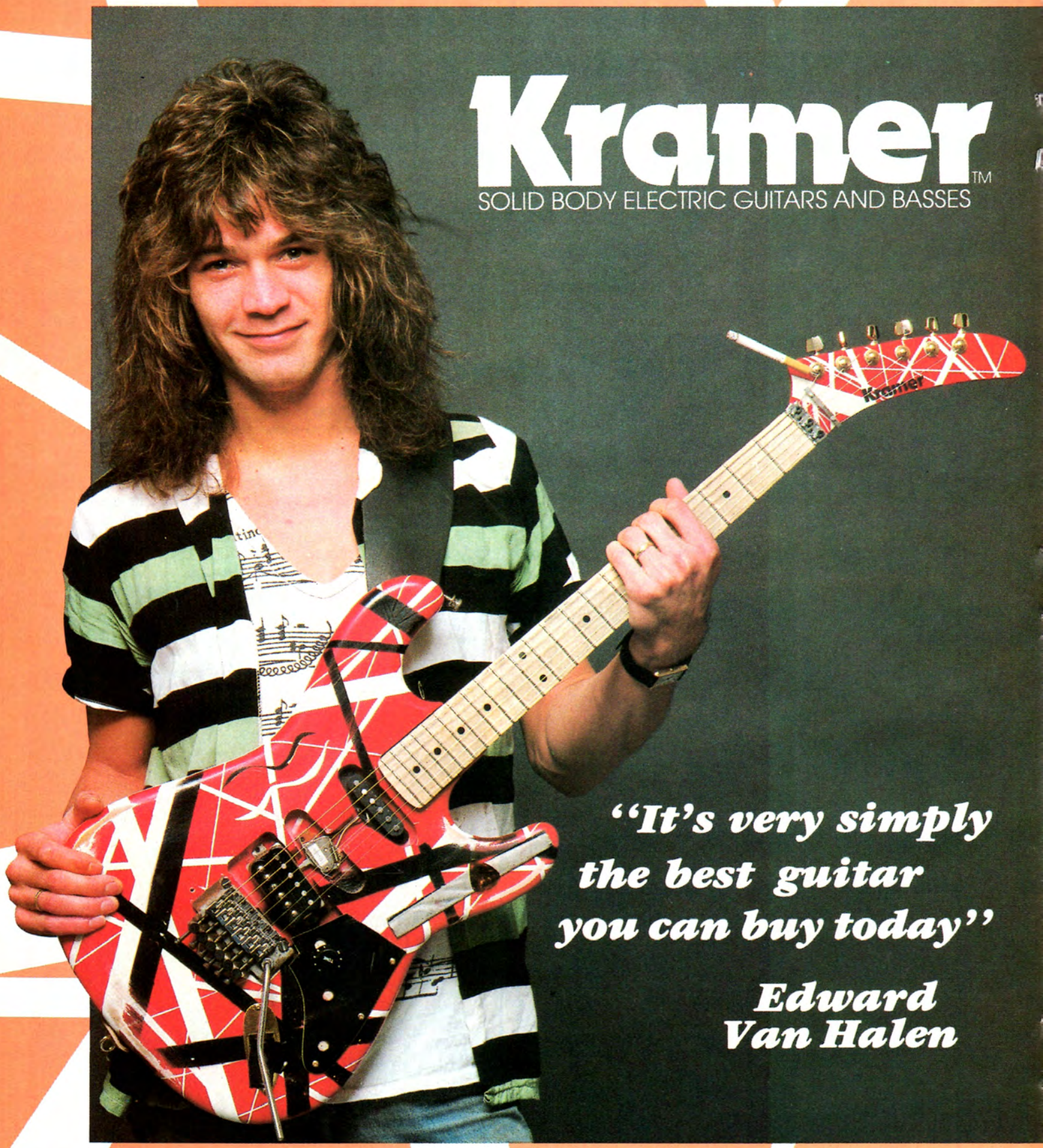

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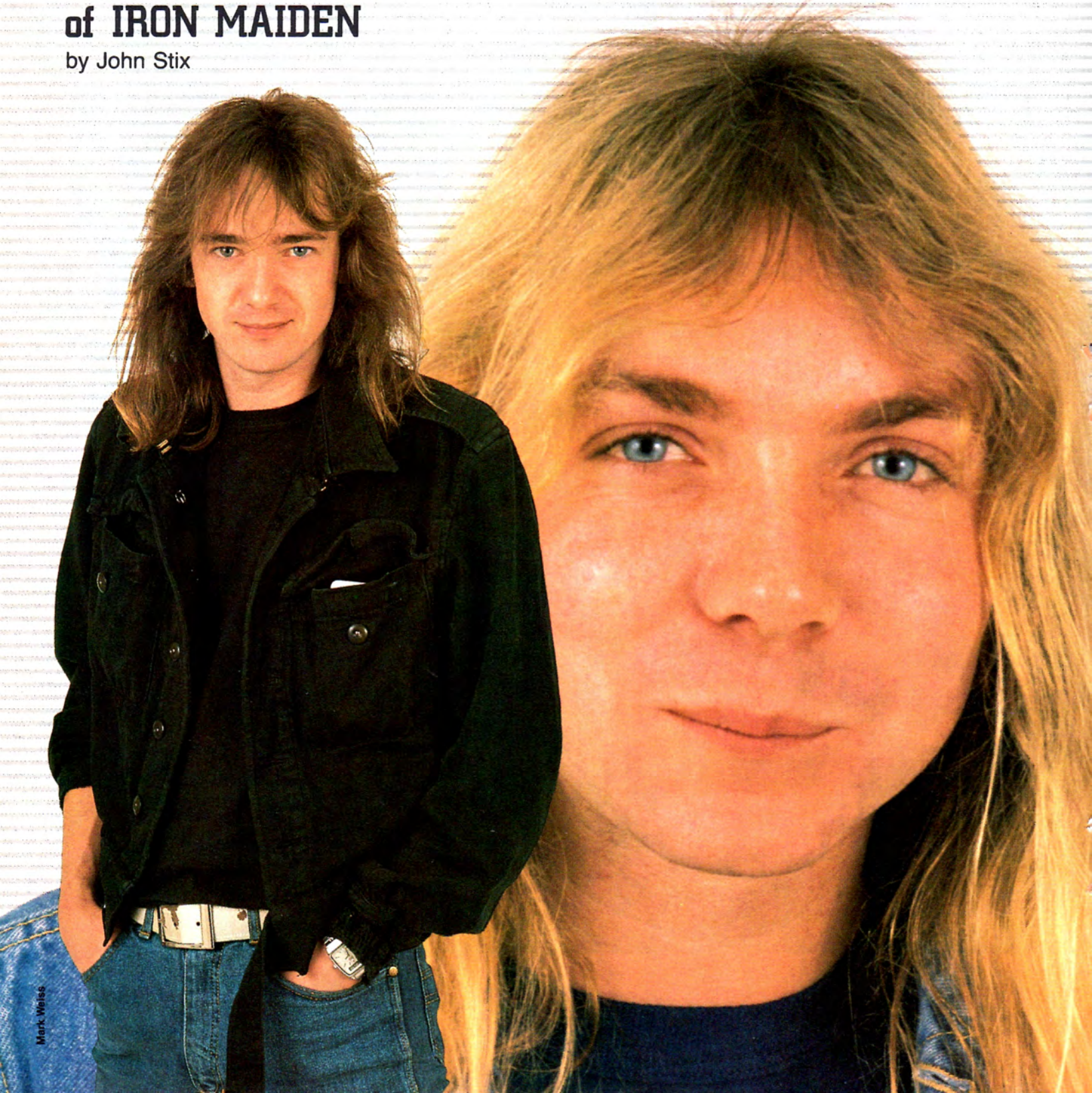

Mark Weiss

The Montego Bay restaurant and bar in Fort Lauderdale is just like so many small eateries tucked away in local shopping centers. Neighboring a one-hour photo store, laundromat and burger joint, they do a brisk business, as they are only a mile or so away from the beach. But last summer, almost as if it were planned as some divine retribution, a closed down disco, part of this same shopping mall, was taken over by master metalists Iron Maiden. The stage that had once held bands spewing forth numbers by K.C. and the Sunshine Band, was now echoing with the sounds of *The Prisoner*. Iron Maiden were rehearsing nightly for their upcoming tour of Europe, and polishing up older numbers that were to be recorded at the Hammersmith in England for a live double album.

The band held court on the dance floor, while vocalist Bruce Dickinson sang from the balcony with the monitor mixer off to his right. The bar was cluttered with effects and accessories as technicians worked on spare instruments, effects and amps. Bassist Steve Harris used verbal cues and hand signals to instruct Nicko McBrain on the drum accents he had to learn, while Adrian Smith practiced his slow pull-off/hammer-on for the middle section. Dave Murray waited quietly stage right.

Little did he know that Maiden fans were outside, also waiting quietly with their Kodaks. Dave was heading back to watch some of the Monty Python troupe on television, while the other band members were to retire to a "real" British pub elsewhere on the strip. And so the day ended in the usual way.

It had begun on schedule as well. By noon, Bruce Dickinson, a "day person", was lounging by the pool at the Lafayette Motel. As I happened along he graciously gave me an advance tour through **Powerslave**, the band's fifth album. *Aces High, Two Minutes 'til Midnight* and *Mariner* grabbed me right off. The guitar power is enormous. The sound is measurably better than anything they've done before. The band doesn't seem to be in as much of a hurry and their trademark guitar/bass lines show off musical qualities rather than just their ability to push along the song. The whys for this come off as insufficient. "It's our fourth album production with Martin Birch," or "We finally have the same band members for two albums in a row." I'd say it's more like Iron Maiden are finally at ease with their success and instead of trying to make it, they can just try to make good music.

To find out what made "it" tick and how it started ticking, I had only to wait until around 3:00, when Dave and Adrian were up, around and anxious to start talking. Here's how it went.

GUITAR: What song or band first got you interested in playing the guitar?

DAVE: I remember sitting in a car listening to the radio when *Voodoo Chile* came on. It hit me straight between the eyes. I heard this guitar and it was really powerful. I thought then that I'd like to get into it, but I couldn't get it at first. I put it down for a while and then went back to it. The second time I stayed with it and kept practicing to records by Free, Purple and Sabbath.

ADRIAN: The first rock albums I listened to were **Free Live** and **Machine Head.** They got me into pretending to play on an old tennis racquet. I loved *Alright Now* and *Highway Star*. I was a practicer but probably not as much as I should have been. I still can't play *Highway Star*. It's still pretty much the same situation for me. The main thing I wanted to do was to actually get together with other people and make music, not just sounds. When you start off it sounds awful and you think it sounds great. You know the scene when you're in your mom's kitchen and your mates are leaning on the doorbell and no one can hear it. I just wanted to get into a band, whether I was singing or playing guitar. Dave lived a few streets away and I knew he played guitar, so I used to hang out with him. That's how we started our first band. Dave was the neighborhood guitar hero because he had an electric guitar.

GUITAR: Do you remember when you gave up on *Highway Star* and started trying to develop your own voice on the guitar?

ADRIAN: I realized pretty early on that I would never sound like Ritchie Blackmore or any of those guys. So I've always tried to get my own ideas together. When I first joined a band, no matter how bad it was, I would want to do some of my own songs. Once you play your own songs it gives you your own space. You construct it the way you want to play it. If you've got an idea you want to try, you put it in a song. If you're doing someone else's songs you can't really do that. I'm not saying you shouldn't cop solos from your heroes or not do any covers, because we did plenty of that as well. In fact, that's a good thing because it gives you a place to start, which improves you as a musician. Plus, if you do cop the solo you will improve, because it stretches you a bit. Also, if you break down a song and learn it you find out what makes that song work and why they did it. Perhaps you can apply the little rules you find in that song to writing a new song of your own.

GUITAR: What elements does it take to make a great heavy metal song?

ADRIAN: You need a strong riff. Some riffs just have a magic to them like the one in *Alright Now*. You need good lyrics, and ideally they should say something or sound good, but one or the other is good enough.

GUITAR: What do you see as the differences between American and British metal?

DAVE: British bands are more raw-sounding than American bands. To me Deep Purple was the ultimate heavy band. A lot of it comes down to production techniques. This is where American bands are more polished-sounding.

ADRIAN: American bands sound smoother and probably don't play as fast as British bands. They use more midtempos. They're also more vocal-oriented. There's a lot more vocal harmony going on.

GUITAR: Would you agree that one of the major changes in metal has been the turn away from blues-based playing into more of a free form and classical approach?

DAVE: There is more minor key stuff now where there was once the 12-bar. But there's a lot more scope now as well. Still, I would say it would be better if players actually went back to more of the roots of guitar playing and listened to that. I prefer the old blues players. I like the more simple style of playing for its feel, rather than today's flash. Listen to Robin Trower's album **Bridge of Sighs**. There's a lot of emotion in the way he plays. I'm a flashy player too,

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Ross Halfin

but I've tried to keep some of that feel. I do like going mad and playing fast. But that's only when it fits a particular part of the song.

ADRIAN: Today the guitar seems a bit more technical. Eddie Van Halen and Randy Rhoads have influenced a lot of people in that style of playing. The problem is that everyone sounds so similar. Schenker, Rhoads and Van Halen are brilliant guitar players and they've certainly influenced me. Schenker, especially, chooses nice melodic sequences for his solos. He bounces off the chords and gets a nice effect. Plus he has a great vibrato. I still think the root is in the blues—it's just gotten a bit more advanced.

DAVE: Michael Schenker has a really rich guitar sound and, as Adrian said, he's really fluid and has a lot of feel. Eddie plays really well, too. I like his whammy bar stuff. The whammy bar has made a big difference to me because it helps you let off a bit of steam. I'd say Hendrix was the innovator for me. Now Eddie Van Halen is the 80's version. He is excellent. I think Eddie has opened the door for a lot of new guitarists. Listening to the first Van Halen album, the style and the sound of his playing was really advanced for the time. It totally knocked me out. I hadn't heard anybody play like that since Hendrix.

ADRIAN: But they are cloning him a bit. Many young guys you see in bars are brilliant; they've got all of that down but they need time to find their own thing.

GUITAR: How do you prepare to take a solo you'll be proud of?

DAVE: For an album I try and work out the solos a bit. In most solos I know where I'm going to start out and where I'm going to finish. It's in the middle that I go off and jam. It depends on the chord sequence. I like to work over minor chords, especially an Em. I like a sequence like Em to C to D and back to Em.

ADRIAN: I've got a Fostex 4 Track and I put the backing track on there and solo over that until I'm happy with it. When I go into the studio I have it pretty much worked out. Sometimes working out your solo ahead of time doesn't work when you actually get in there. Then you try something off the top of your head. That's what I did on *Two Minutes 'til Midnight,* which has my favorite solos on **Powerslave.**

DAVE: I was going to mention that song, too. It's also my favorite work by Adrian and myself. That whole solo section captures a mood and turned out nicely.

ADRIAN: I like the solo section on *Flight of Icarus. Die with Your Boots On* also has a nice chord sequence to it. Another song I'm proud of is *Prodigal Son* from the **Killers** album. That had an interesting chord sequence to play with and it came out in just a few takes. The sound and everything about it was right. Most rock guitar playing is basically blues scales and bending blues notes on the whammy bar. You just put that into whatever original song you come up with. But that's icing on the cake for lead players. I think the guitar sound is very important as well. To try and get your own sound is very difficult.

GUITAR: How do you go about it?

ADRIAN: You go to a studio and experiment with different ways of miking. You may put up a lot of ambience mikes. It's also important to be aware of the sound of the room. Then it's up

Greg Bowler

to the producer to capture the sound you're hearing in that room at the place you're hearing it. It's up to him technically to know where to

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KISS AND TELL

Terry Sesvold

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Love them or hate them (or love to hate them or hate to love them) Kiss has been among us now for more than a decade, which is approximately twice as long as Grand Funk Railroad, five times as long as Iron Butterfly and ten times as long as Blue Cheer, to name but three other groups about which that introductory phrase has at one time or another applied. And in that space of time the band has undoubtedly written its signature on the bathroom wall of the rock 'n' roll hall of fame, acquiring a legend unsurpassed by Tiny Tim, Alice Cooper and Boy George—to name but three stage acts about which that above description might also apply—combined. So now let us do what few before us have done; let us come to praise Kiss both past and present. Let us praise lead guitarist Ace Frehley, who left to go out on his own, and rhythm guitarist turned Kiss producer, Paul Stanley, who remains, kisser exposed, to carry on the tradition with affable mates, Gene and Eric and Mark.

ACE FREHLEY

Interview by Ed Przydzial

GUITAR: Who were your main influences and why?

ACE: Pete Townshend and Hendrix. When I was 16, I saw the Who play the Fillmore East. Pete literally went crazy and smashed his guitar to pieces. That left a mark on me. I wanted to be like him. I heard *Purple Haze* on the radio and saw a film of Hendrix at Monterey. He lit his guitar on fire and played it in all kinds of positions. I thought he was great too. I finally got to do things in Kiss I'm proud of. Of course, I had to give up a little on guitar for that extra jump, but when you're doing choreographed movements you tend to be restricted as to how good you can play.

GUITAR: Why did you start playing?

ACE: I figured it would be a way to get girls, be crazy and act tough at the same time. I was in a gang in the Bronx. We would go down to the park, get drunk and start fights with rival gangs. One day I had a bottle broken across my forehead. If you look at old Kiss pictures you can see it under the makeup. After that I said there's got to be an easier way to be cool, so I picked up a guitar and used it to take out my frustrations.

GUITAR: How did you get the gig for Kiss?

ACE: I showed up to audition for Gene and Paul at Electric Lady studios. I walked in with one red sneaker and one orange sneaker, plus I had this really funny mustache. They started cracking up when I walked in. I played for them and they hired me.

GUITAR: How was it recording the first album, **Kiss**?

ACE: It was a little scary because I had never recorded before. If you listen to the album you can tell it was a new experience for us. We recorded the demo at Bell studios. The production was the best that was available at the time. I had a problem with my hair for the promo shots. We had all dyed our hair jet black to eliminate highlights while on stage. I wanted to look different for the photo session, so I used silver spray paint on my hair. It looked great in the pictures, but I had one hell of a time trying to get it off. The only other thing I can think of is how people used to joke with us about our older albums. They would give our music a title like thunder rock or caveman metal, because it sounded so primitive for the times. I think we improved a lot after the first couple of albums.

GUITAR: What effect did touring have on you and your playing?

ACE: It helped me more than it hurt me because I was out there playing night after night. The hectic schedule forced

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(c) Edward Przydzial/ECPI

PAUL STANLEY

Interview by Bruce Pollock

GUITAR: As a producer, what to you defines the Kiss sound?

PAUL: The difference between Kiss records and a whole lot of other heavy metal records is the quality of the sound. The overall scope from high to low on many heavy records is very narrow. We try to make great sounding records. On this record I think the guitar sounds great. Everything is in balance. The impact of **Animalize** isn't based alone on the bass sounds, or the kick drum. The impact is the whole, rather than bits and pieces. I think producing is a great outlet. It gives you a chance to do stuff you might not do on your own. It's a way to get your rocks off. But I don't want to dilute Kiss, though. Kiss is a real direct true form. It's what I want to do. It's my outlook. What I do with other people is a whole other thing. I produced an album in 1978 for a group called New England. I listened to it last night for the first time probably since 1978. It was nothing like Kiss. It was fun because it stretched me out without infringing on Kiss. Kiss is sacred ground, and that's not something I mess with.

GUITAR: Do you feel left out of this new wave of Makeup Bands?

PAUL: Not really. It's not like we didn't get it on. As early as '76 we were doing stadiums. It's happening now in much greater numbers, but it's obvious who influenced those groups. I think what we always wanted to do—and it wasn't that original of an idea—was present something that was more than just a bunch of guys standing on stage playing, giving people something that maybe other bands weren't willing to do. Now maybe some of those bands have wised up. I think what they're doing is fine—but I don't want a copy of Picasso, I want Picasso.

GUITAR: But don't you find it ironic that just when these bands are putting on makeup, you guys are taking it off?

PAUL: We did it first and we did it the best. I think that past a certain point things that you may find innovative become things that hold you back. Whether it's an image of who you think you are or what other people think you are, if you let it stop you from progressing, you're dead. I don't want to be what somebody necessarily thinks I am, I have to do what I think I'm supposed to do, and that was never makeup or costumes. The makeup and costumes were part of an attitude. Attitude is the key to Kiss. That's what

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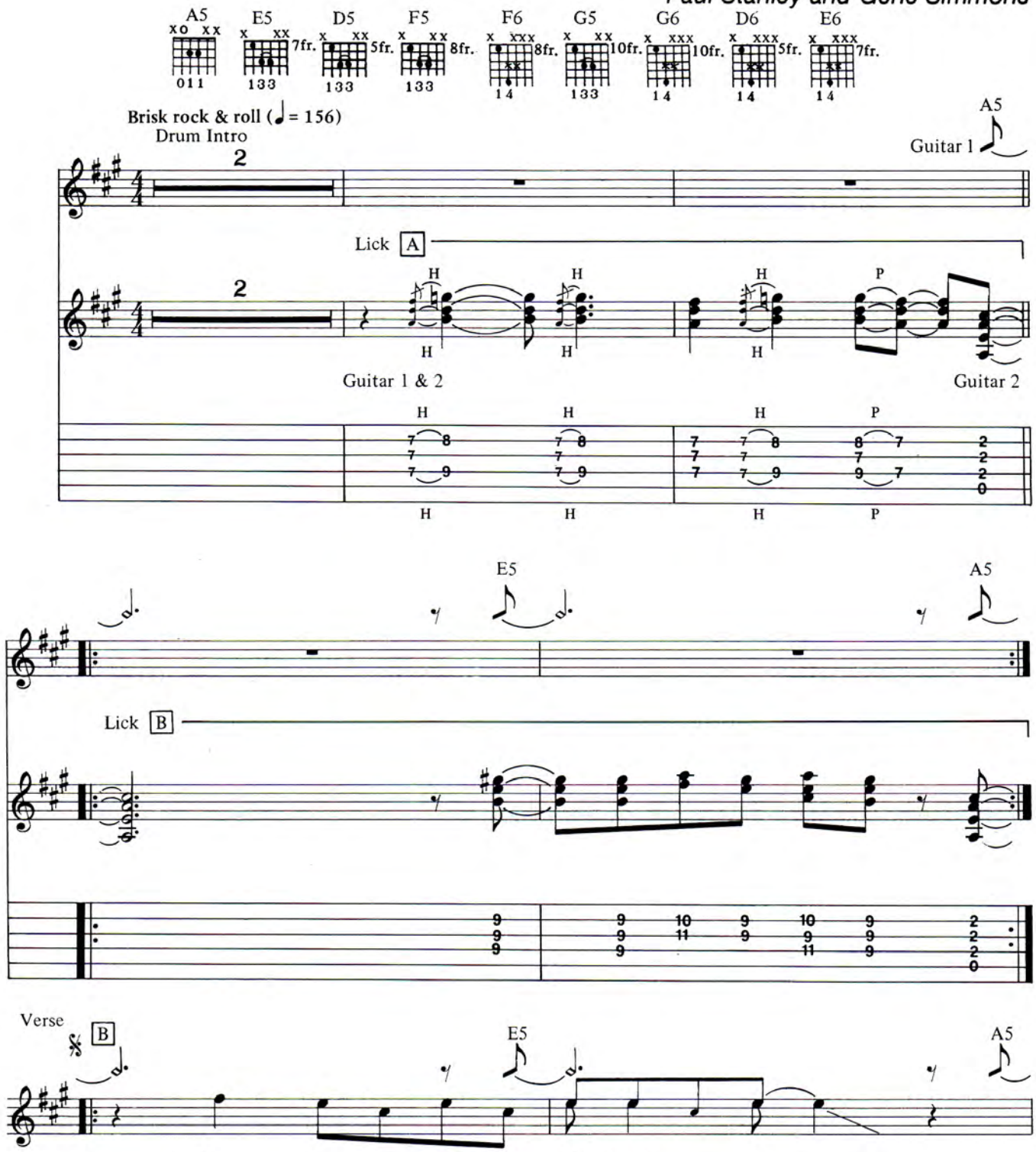
Tablature Explanation see pg. 90

ROCK & ROLL ALL NIGHT

As recorded by Kiss

(From the album Double Platinum/Casablanca N8LP7100)

Words and music by
Paul Stanley and Gene Simmons



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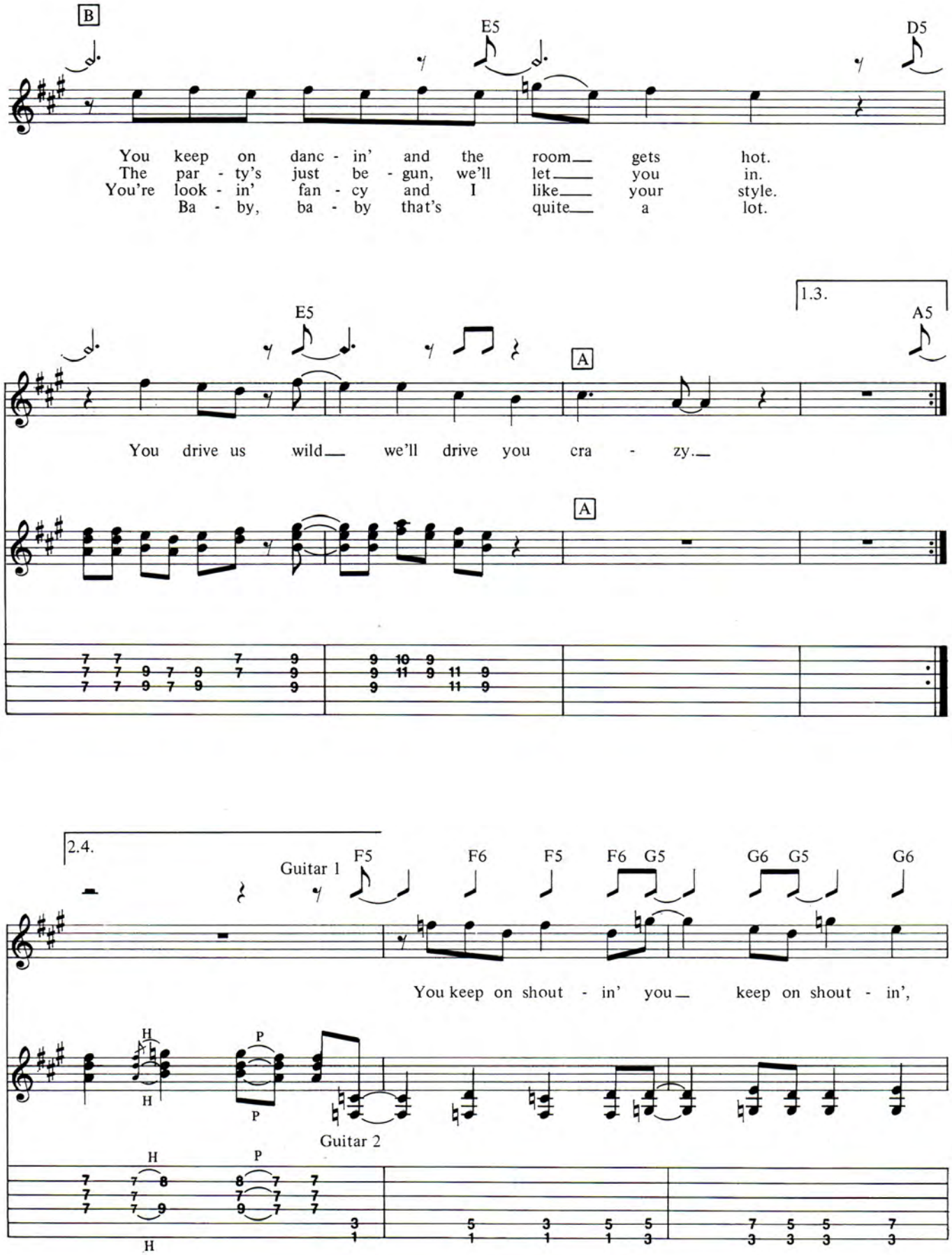
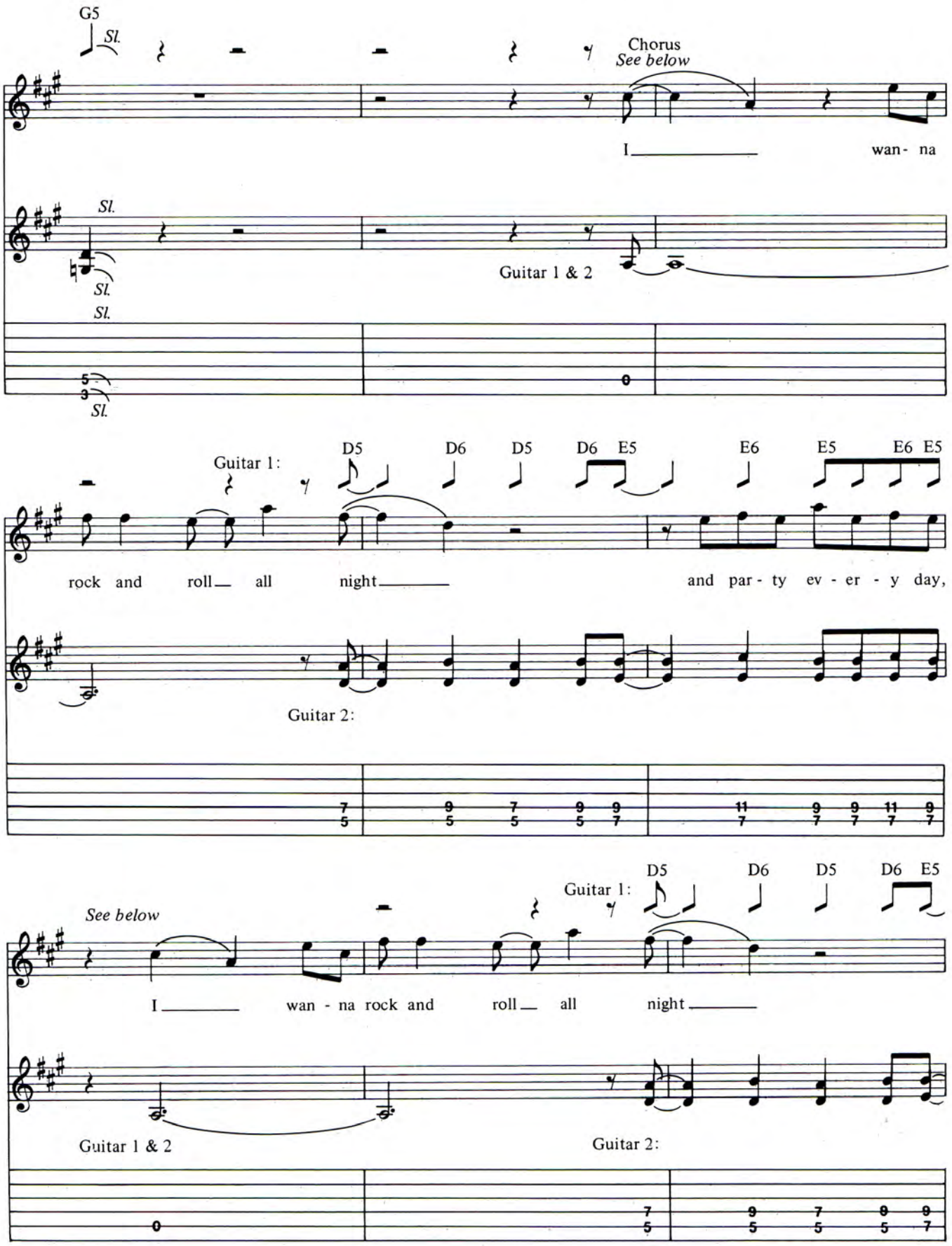
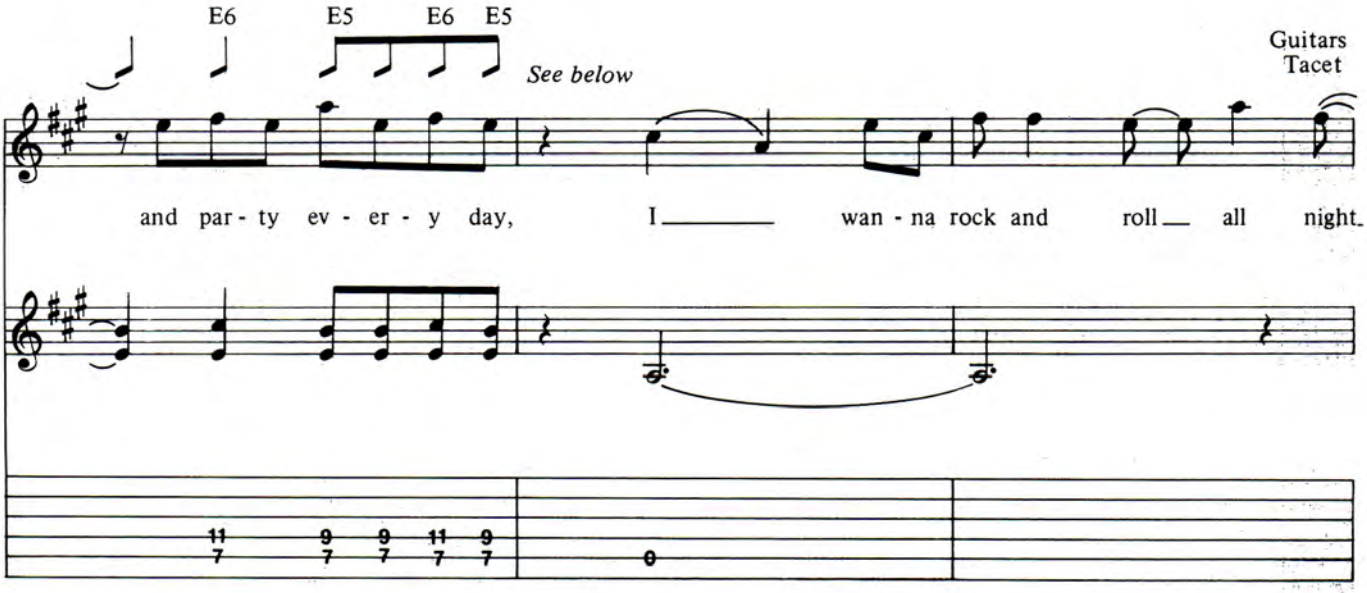

B
E5
D5
You keep on danc - in' and the room gets hot.
The par - ty's just be - gun, we'll let you in.
You're look - in' fan - cy and I like your style.
Ba - by, ba - by that's quite a lot.
1.3.
E5
A5
A
You drive us wild we'll drive you cra - zy.
A
2.4.
Guitar 1
F5 F6 F5 F6 G5 G6 G5 G6
You keep on shout - in' you keep on shout - in',
H
P
Guitar 2


G5
Sl.
Chorus
See below
I wan- na
Sl.
Sl.
Sl.
Guitar 1 & 2
Sl.
Guitar 1:
D5 D6 D5 D6 E5 E6 E5 E6 E5
rock and roll all night and par- ty ev - er - y day,
Guitar 2:
D5 D6 D5 D6 E5
Guitar 1:
See below
I wan - na rock and roll all night
Guitar 1 & 2
Guitar 2:


E6 E5 E6 E5
See below
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and par - ty ev - er - y day, I wan - na rock and roll all night.
11 9 9 11 9
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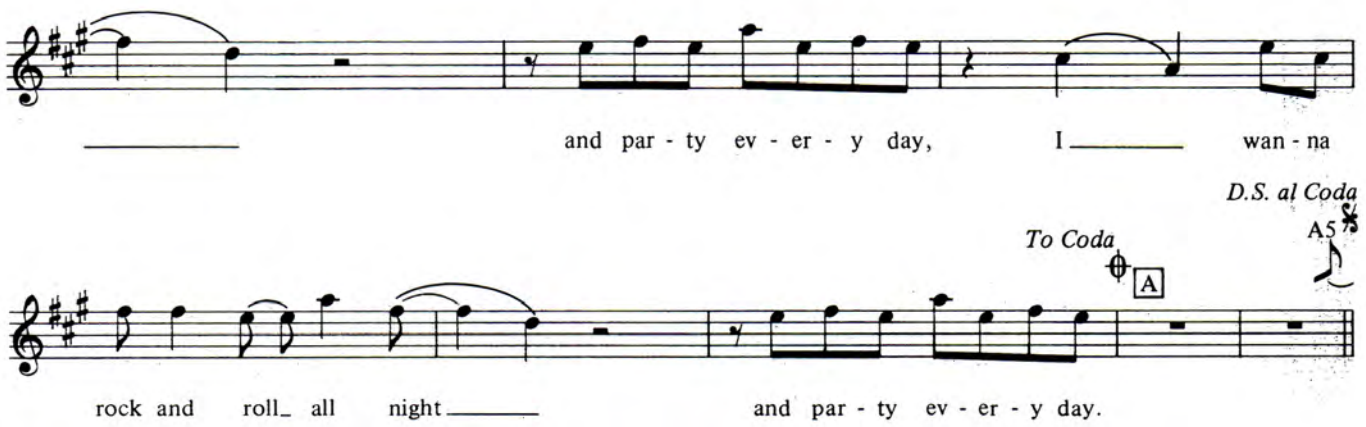
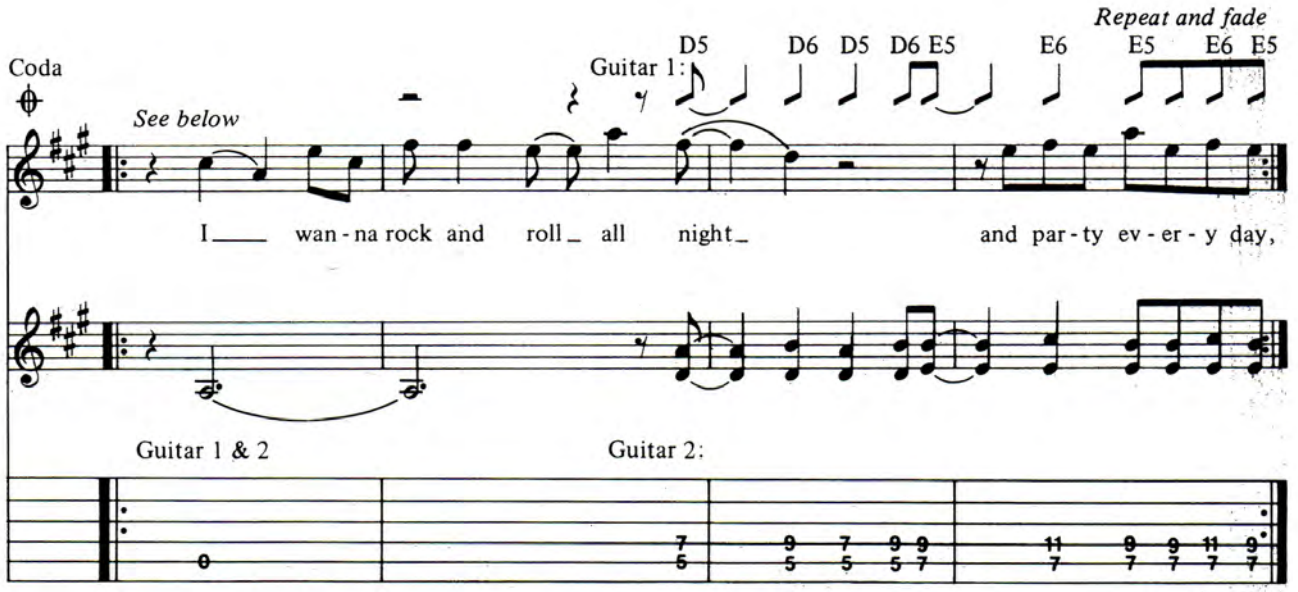

and par - ty ev - er - y day, I wan - na
D.S. al Coda
To Coda
A5
A
rock and roll all night and par - ty ev - er - y day.


Repeat and fade
Coda
Guitar 1:
D5 D6 D5 D6 E5 E6 E5 E6 E5
See below
I wan - na rock and roll all night and par - ty ev - er - y day,
Guitar 1 & 2
Guitar 2:
0
7 9 7 9 9 11 9 9 11 9
5 5 5 5 7 7 7 7 7 7

ACE FREHLEY

Continued from page 52

me to do my best in a short period of time. I really wanted more time on a lot of the recordings we did. But it was impossible to do with all we had going. I think our albums did suffer from the lack of recording time. The only album I can remember really taking time on and being satisfied with was my solo album.

GUITAR: Tell us about your guitar and amp collections.

ACE: When I was in Kiss I used a Les Paul Custom most of the time. I had it re-vamped. It was black with a tapered body and headstock. I had the old pots removed and had three DiMarzio cremes put on it. They had to rout a hole in the middle for a third middle pick-up to be added. It was my loudest guitar and it looked great. I used it on two different tours and a photo session. I used it on the '77–'78 Can Am tour and the 1979 **Dynasty** tour. I used all Marshall amps, and depending on the hall, Paul and I would share four to six each night. I have around 360 guitars, plus a nice collection of really old Vox amplifiers. I've got some really great Fender amps that are very old. I have the original Marshall stacks I used on our first tour. My pride and joy is my guitar collection, though. I bought a '56 Les Paul in mint condition from a pawn shop in Los Angeles for $100 while I was in Kiss. I found both a vintage Fender Tele and a '57 Gibson Destroyer in the same shop in Brooklyn three years ago. It's great going into these pawn shops in the big cities, because pawn shop dealers don't understand the value of a guitar, so they end up selling it for nothing. I got the Tele for $75.

GUITAR: Did you use the Les Paul for most of the albums as well?

ACE: I recorded with and toured with my Les Paul collection. I did use my rarer types of guitars once in a while on stage. The only album I used all different guitars for was my solo album. I took out all my old Gibsons, Fenders and some of the custom ones and I experimented with them as much as possible. The solo album had around 12 or 13 different guitars on it. I wanted the album to sound basic and in the same vein as Kiss, but I wanted different textures and colors for the guitars. I used my best Paul, the Tele, the Destroyer, my all metal Valeno and the rest I can't remember.

GUITAR: Did you get to rehearse a lot?

ACE: No. We toured so much it was impossible. The shows were more or less our rehearsals. We did try to rehearse before each album but time was not ours to waste.

GUITAR: When was the first time you sang lead vocals?

ACE: During the recording of **Kiss Alive II** at the Forum in Los Angeles. We played two or three nights and Paul asked me to sing a song. He said, "Ace, you gotta do *Shock Me Tonight.*" The rest is history. I got stage fright that night for the first time. It was the first time I sang on stage. After the Forum shows it was pretty easy. My solo album was my next big singing part. I did vocals on three other albums too: **Kiss Dynasty, Unmasked** and **Music from the Elder.** I decided not to do any more singing for a while, which is why you don't hear me on **Creatures.**

GUITAR: Tell us about your studio.

ACE: I had it built under my house about 18 feet underground. I wanted to have a 24-track, but when I saw the 48-track I had to have it. That way I'd be at least 10 years ahead of most 24-track studios. I recorded a lot of the solo album with it. I've been upgrading it every year, so it will always be up-to-date. I plan on using it on all future projects. When I was in Kiss the guys used to refer to it as Ace's Bomb Shelter, because when everybody starts blowing each other up, I'll be underground recording guitar parts for the next album.

GUITAR: How was your relationship with the other members of Kiss?

ACE: It was great. I got along with everyone. Paul and Gene kind of stuck together, while Pete and I were closer. When Pete left and Eric joined the group, I was kind of left in the dark. Pete and I used to get crazy together. Eric was so quiet and reserved. He just played drums

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Joseph Sia

PAUL STANLEY

Continued from page 53

Joseph Sia

makes for real good music—providing you can play. All the attitudes aren't worth a thing if you don't know what you're doing.

Anything that you do for a long time needs to be reworked or revised. I'd be damned if I was going to go out on stage in black leather and studs. I don't weigh heaviness on how much our studs weigh. I mean, the idea now of being lumped in with a bunch of bands that are essentially copy bands—I don't want any part of that. So it felt like the right time to take it off.

GUITAR: A lot of these bands are being accepted on Top 40 radio.

PAUL: Music is really varied now. There was a time when everyone was saying you've got to cut out your guitar solos for singles, you had to make certain sacrifices—which we would never do. Which meant for a long time we were selling an incredible amount of albums, but not selling singles, or selling a lot of albums and not getting airplay. What we were doing would usually shred speakers. Somebody's got to be a forerunner, I guess. It's great to be an influence on other bands, providing you're not a relic. I mean, if we were museum pieces at this point, that would be a whole other picture. The reason we tour and the reason we put out records is because I don't think anybody can touch us. Otherwise I'd stay home and pat myself on the back.

GUITAR: Did Kiss ever rehearse much?

PAUL: When there's a lot of people saying you stink, the most important thing to know is that you don't. I know we got slagged off a lot. If I believed what people said I would have packed it in. We have tremendous pride in what we do and rehearsal has always been important. Practicing has always been important. That's what separates the men from the boys. I don't think you're ever above it. When we used to get ready for tours we rehearsed for three or four weeks, running through the complete show two or three times a day at airplane hangars. We'd bring the whole crew in, even the lighting crew. It's never been a thing for us where we just go out and crank the amps up. I want to play loud, but I want to know what I'm doing.

GUITAR: How would you describe your use of lead guitarists?

PAUL: We try to stay consistent, if not in terms of style, at least in direction and feel. I don't think the band has sounded different for that fact; the band has always sounded like Kiss. It's more toward people believing the same thing and approaching things the same way, rather than just some guys playing music.

GUITAR: Does it matter who plays lead?

PAUL: Anything that we've done, I guide. It's pretty rare that someone's going to come in and knock out a solo that's really going to be amazing. I have some clear cut ideas. I don't want to sing a melody and have somebody play it, but I think that steering somebody is a good idea, and you don't necessarily dilute them either. I don't want someone to play what doesn't come naturally. I think a band means working together and benefitting by what each person has to offer. The problem with a lot of lead players is that they're pretty mediocre rhythm players. A lot of them have started to run before they knew how to walk. For all the fast licks they can play, their timing is pretty bad. I played with a lot of those guys and it's great when they're playing solo, but even then they still wander a bit. Somebody's got to hold the thing together. I think that the rhythm guitar is the heart of what we're doing.

GUITAR: Who were your rhythm guitar models?

PAUL: There've been so many. Keith Richards is like the Rock of Gibraltar. Pete Townshend's great, Jimmy Page. The really good lead players tend to be excellent rhythm players. Playing rhythm guitar to some people is boring, or it's almost the same kind of mentality as playing a slow lead. I'll take Paul Kossoff over a lot of people who are playing real intricate stuff that doesn't say anything. Some people sound damn good when they're playing their solo, but when you tell them that you want to play a solo, I don't know what the hell they're playing. I've never really wanted to be a lead player, per se, because I don't want to be burdened. Being a lead guitar player is a big responsibility. I want to jump around. I want to entertain. To do the two is difficult. I'd rather anchor my singing with rhythm. Maybe that's part of the reason I'm a good rhythm player; because I'm singing on top of it. But it wouldn't be uncommon to listen to us on a track on any of the albums and find that Gene played the guitar or that I played the bass. Whoever cops the feel best is the guy who plays it. It's not the kind of a situation where it's 'Hey, I'm the guitar player and nobody touches my guitar.'

GUITAR: Do you sneak off and play acoustic blues when friends are over?

PAUL: Sure! Right now the only guitar that's out at my house is a Guild 12-string. I mean, before I played electric guitar, partially because I couldn't afford it, I had a folk guitar. I cut my teeth listening to Eric Andersen, Dave Van Ronk. From there it went to Roger McGuinn and the Byrds, and then to Townshend and the Yardbirds. The more you know of the blues the better you're going to be at playing heavy music. Whether you're a guitar player or a painter, the more you're aware of where your style comes from, the better you're going to be at it. Joeysguitartabs.

GUITAR: Have you done much experimenting with different equipment?

PAUL: I think if anyone comes up with anything better than a Marshall amp, he/she should give me a call. I've always used Marshalls for almost everything; it's just a matter of setting the tone and the volume differently. Some people find Marshalls very limited in sound—but I'm not doing jingles, so it's well within what I need. As for guitars, I'm always open to fool around. In the last couple of years B.C. Rich has made some really great guitars. I attribute part of what's on our records to those guitars. I see a big difference in guitars since **Creatures of the Night,** which is two albums ago. That's when I started using the Rich's, and that's pretty much what I use live; those and Hamers. I had a collection of vintage guitars that I got rid of last year. The thrill of having them kind of left me. When was the last time I had the chance to take a great looking Sunburst Les Paul on stage? It just doesn't happen.

GUITAR: Any interest in synthesizers?

PAUL: I had the early Roland ones, but I think it dilutes what I'm doing. It's a whole different way of interpretation. I'm not really keen on it.

GUITAR: Can you tell me anything about how to survive for a decade on the rock circuit?

PAUL: I guess if you hit somebody in the stomach enough with a medicine ball, eventually he doesn't feel it. Otherwise, party with the best and then rest. I want to get as crazy as anybody else, but it had better be worth it. I think your music

reflects how you live. You can't play any kind of music convincingly unless it's a real part of you. I'm not interested in doing the show and then wrapping myself up in a cocoon. I live the show and I live the music.

GUITAR: What is the show like these days?

PAUL: The show is always on a big scale, and the energy level is always on a big scale. Anybody who thought the show was about makeup really missed the boat. It's sweat. It's rabid devotion to fans. We'll do anything to please the audience and to please ourselves. What people were saying in the last tour was that the show was higher energy than ever. It's nice to hear that from people without having to prod it out of them.

GUITAR: How did the makeup idea start?

PAUL: It was so natural that we never really thought it out. It started during rehearsals; I can't tell you why. We just said, 'Let's put on makeup.' Whether it was four voices at once or two voices or one, it just happened and it felt right and there was never any discussion about it. There was a guy who was in, not an early version of Kiss, but a forerunner of Kiss, who quit after his first rehearsal 'cause he saw what he was getting into.

GUITAR: How did you happen to cover

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ACE FREHLEY

Continued from page 59

and went along with whatever Gene and Paul decided. I've never met Vincent or Mark. I've been out of touch with the band since I left.

GUITAR: What was your reason for leaving Kiss?

ACE: I was tired of the whole Kiss direction and I had some personal problems of my own. There are no hard feelings on my part or on the part of the band. When Pete left we wished him luck and stayed friends. When I decided to leave, Paul and Gene wished me well and that was that. There wasn't any attitude like, "Well, if you leave us, then screw you." It wasn't that type of relationship. We were like brothers. There were no fights regarding musical direction or anything like that. I just felt I needed a change. I am proud to say that I was a part of Kiss. I'll always be a part of Kiss. The band is an institution and we're all part of it.

GUITAR: Is there any story that goes along with *Rock and Roll All Night?*

ACE: Actually, Gene and Paul wrote it in Eugene, Oregon during our **Hotter Than Hell** tour. It was simple to record. It was your simple 4-chord party anthem. We never thought it would become our first big single. Detroit went crazy on ***Dressed to Kill,*** which had the studio version on it. When **Alive** came out, it went gold in Detroit. So the fans in Detroit gave us our first real big break. When we recorded the next album, **Destroyer,** we did a song just for the people who gave us the first gold record. It was *Detroit Rock City.*

GUITAR: How do you feel about showmanship, since it was such a big part of Kiss?

ACE: It's really not the first thing to start playing guitar for. The first thing is your playing. When you can really play, then you get your stage presence together. Sound is more important than moves or looks.

GUITAR: Do you think you've learned everything there is to learn about playing?

ACE: I wish I knew everything. But I think knowing everything would become a bore after a while. I look up to people like Les Paul, Clapton, Beck, Hendrix, Townshend and some of the new people like Eddie and Randy. Even though most of these guitarists were great at doing things the way they did, I'm sure most of them are still learning and still want to learn more. No one guitarist knows everything. I want to expand my knowledge and

Continued on page 64

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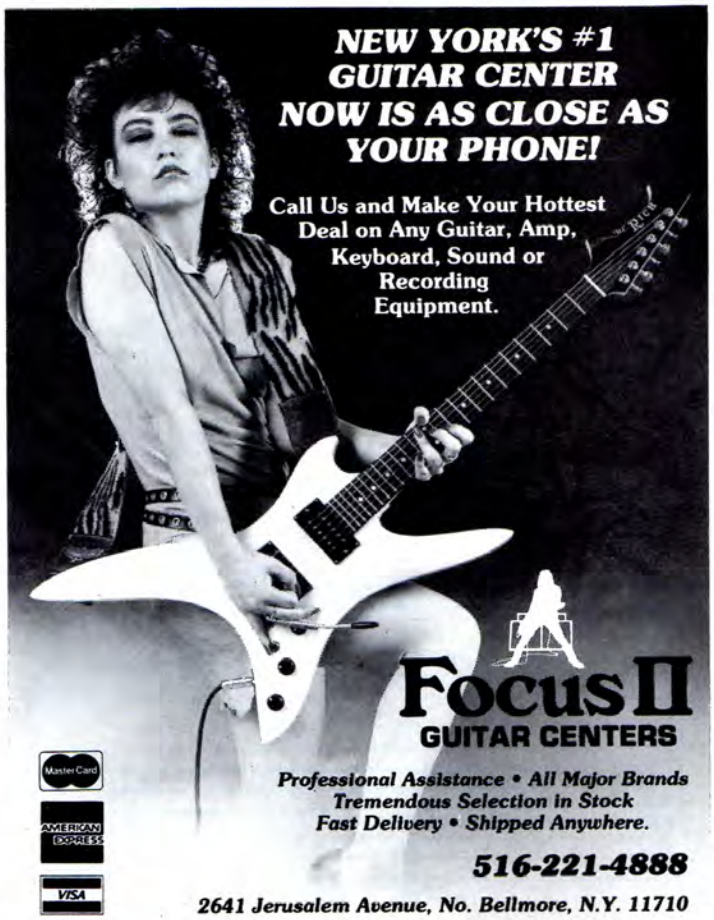


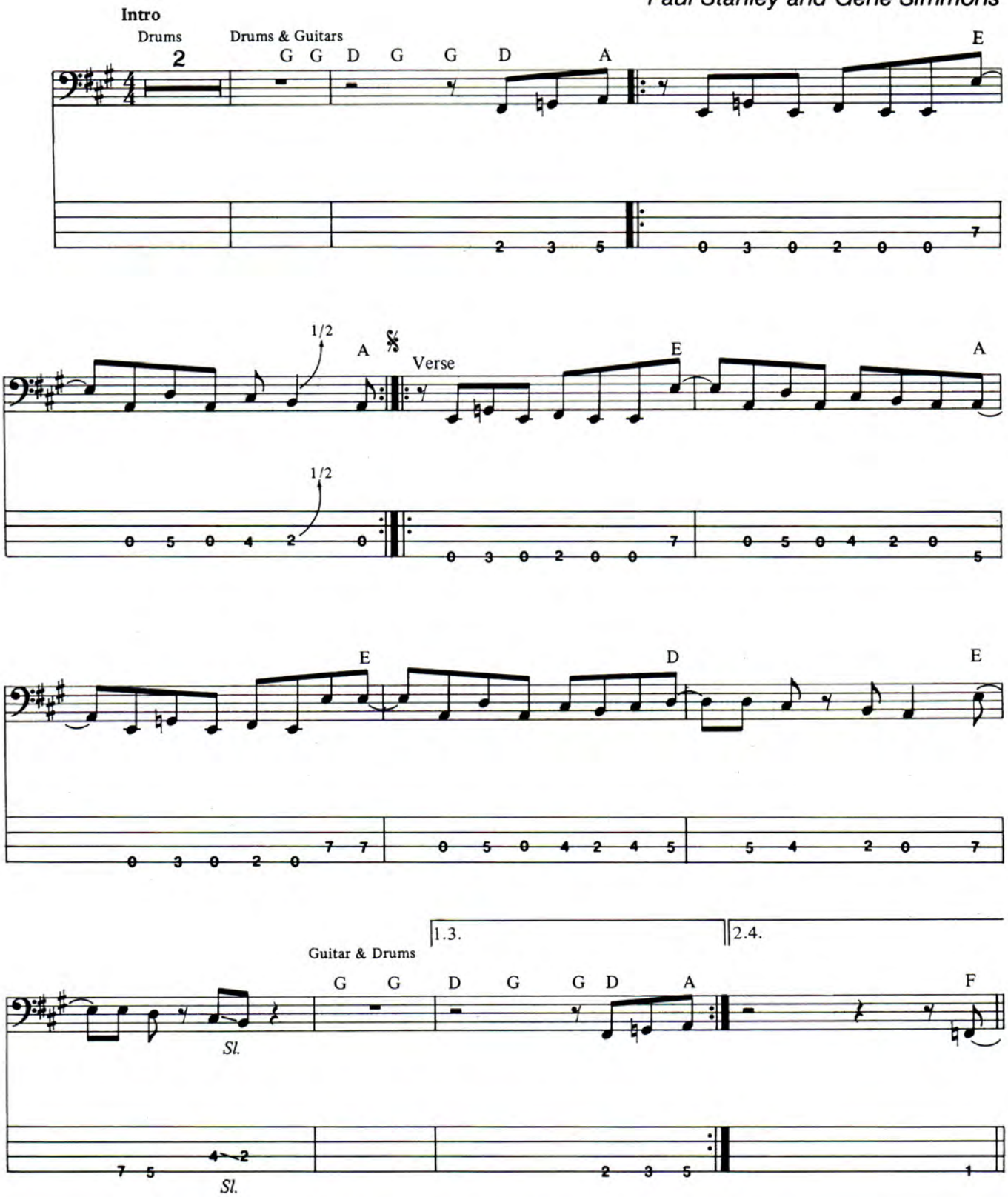
Tablature Explanation see pg. 90

Bass Line for ROCK & ROLL ALL NIGHT

As recorded by Kiss

(From the album Double Platinum/Casablanca N8LP7100)

Words and music by
Paul Stanley and Gene Simmons



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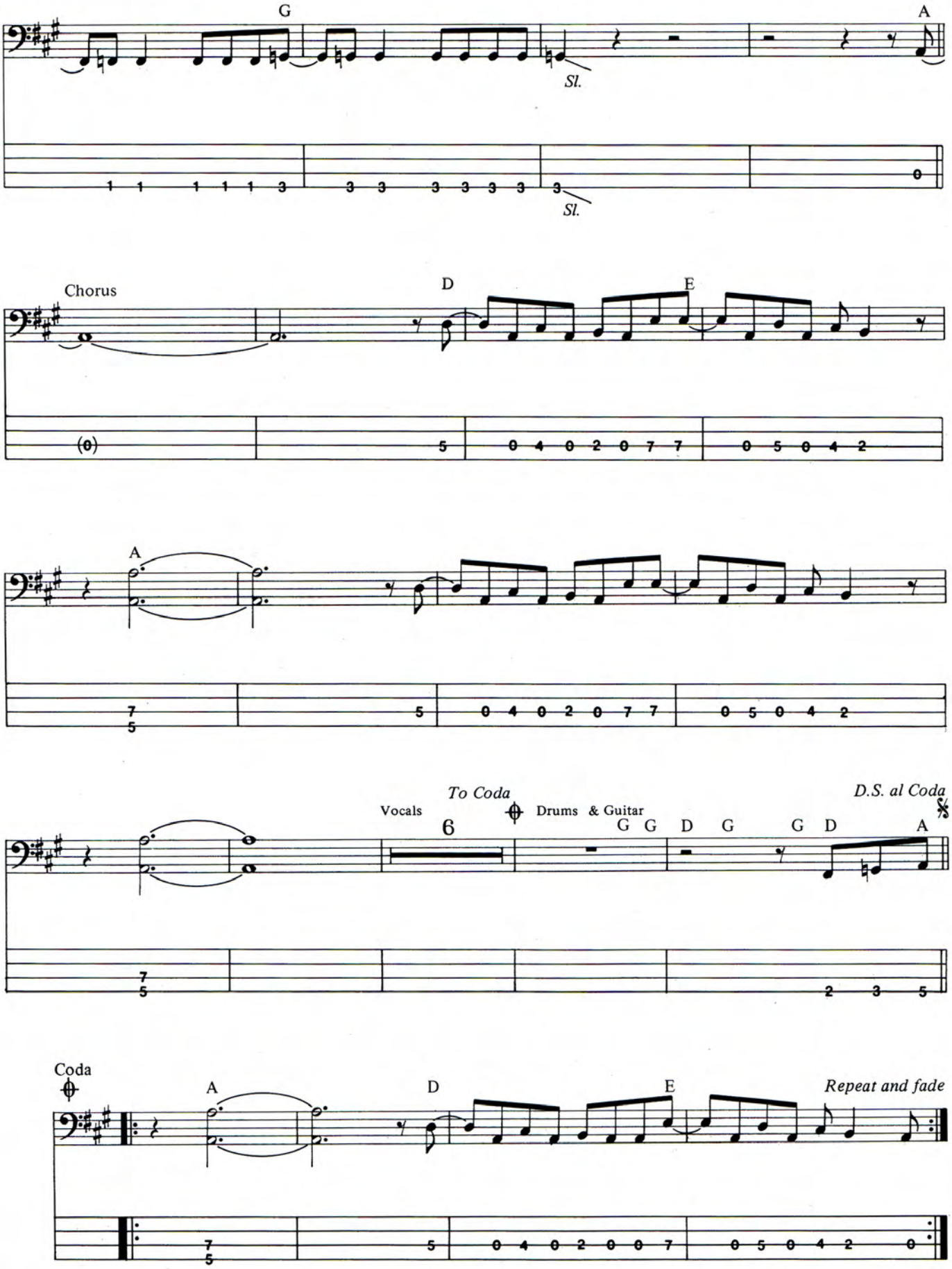
G
A
Sl.
Sl.
Chorus
D
E
A
To Coda
D.S. al Coda
Vocals
6
Drums & Guitar
G G D G G D A
Coda
A
D
E
Repeat and fade

PAUL STANLEY *Continued from page 61*

Bobby Rydell's *Kissing Time?*

PAUL: It was really funny. That was a God-awful song. The president of Casablanca told us he needed background music for a radio commercial to promote the band. He wanted us to sing *Kissing Time* and we said, 'We'll do it providing it's background music that nobody's going to hear because it's behind something that's going to be spoken.' So we went and cut this thing and wouldn't you know it, two weeks later it's out.

GUITAR: In retrospect, how do you feel about the decision to do four solo albums?

PAUL: I think it was great. You have to remember it's been a long time since there was a band around where four members were individually known that well, and at the rate that we were cranking out albums we were at a point where we really needed to let off some individual steam. And unlike a lot of other bands, we were in a position where all four of us could do it. There's always pros and cons to doing something like that, but I think it was a healthy idea. In most bands one guy does it and the others become frustrated; it usually means that guy is leaving the band. When four people do solo albums there's not much room for anybody to leave.

GUITAR: How come Vinnie Vincent left the band?

PAUL: Vinnie left because we thought it was the best thing for him to do. When people aren't seeing eye to eye on a lot of things it's hard to make great music. Everybody has to be real happy with who they are in a situation and how they have to interact. There's a way we do things and a way we believe in making things work, and that's the way we've been doing them for a long time. There's really no reason to change it. If all we got out of this is Mark St. John, then we've done real well. I think it's real obvious on our new album that he's a serious contender in terms of what's out there.

GUITAR: How did you find him?

PAUL: I called Grover Jackson. I called Ozzy. I called a bunch of people and said, 'Who's around?' Grover said, 'Give me a day.' The next day he called me up with ten names. Some of them had the usual problems, whether it was with drugs or they were stars in their own minds. Mark's a guitar teacher; he knows more theory than I'll ever hope to know. He came in and he was right. ■

Joseph Sia

ACE FREHLEY *Continued from page 61*

expand my playing ability. That's one of the reasons I left Kiss. I was too confined to heavy metal. Guitars are my life. I want to master the one thing I love doing. My life revolves around my wife, my child and my guitars. My wife is used to me getting up in the middle of doing something and going down to the studio to record something that pops into my head. I also want to have fun. If it's not fun, then why fool with it? Playing guitar is still fun for me. Being able to learn is fun.

GUITAR: How do you feel about being called underrated by so many people?

ACE: I'm not happy about it. I feel I deserve better. My albums prove that. I worked with Kiss on the road and the studio for ten years and never really got noticed. I feel I was worthy of something. I feel we put out great music, but the makeup held people back from admitting that we were good musicians. People used to say "Kiss can't play." That's bullshit. We did things differently. We never followed trends or fads. When I finished my solo album people couldn't believe I did it. They acted like I had just learned to play to record the album. All I really wanted was respect from the other guitarists. When I won the Best Guitarist of the Year award from Circus, it was like nothing had happened. I tried to do things differently but I was still unnoticed. Our records were a lot different than the rest of the heavy metal coming out at the time.

GUITAR: Do you have anything to tell the young guitarists who might be reading this?

ACE: I never learned how to read music. So first learn how to read music, then if you're serious stick with it. Practice whenever you can. Try and learn all you can and play from the heart. Most importantly, don't listen to everybody else, play your way, in your own style.

GUITAR: Can you tell me about your new project.

ACE: It's going to be called Frehley's Comets. I have John Regan on bass and Anton Fig playing drums. John played bass for Frampton. I'm doing lead guitar and vocals. I'm thinking of having a keyboard player who might do lead vocals. None of this is confirmed but hopefully it'll happen within the next two or three months. ■

IRON MAIDEN

Continued from page 51

put the mikes. But it's up to you in the first place to get a guitar sound you like. It's not always that easy. I spent two days getting a sound for **Powerslave.** This is more of a guitar album. There's a bit more space in the songs. It's not so fast as we've done before. The midtempo song gives you a bit more space. That extra space makes for a bigger guitar sound. You're actually playing less but the sound has more room to spread out.

DAVE: I used a couple of different guitars on this one, a new Les Paul Heritage and a Fender copy of a '57 Strat with a Kahler whammy bar, and a DiMarzio Super Distortion pickup in the bridge position and their PAF in the neck.

ADRIAN: I used an Ibanez with a whammy bar, which I've never used before. I wanted to make my playing a bit more aggressive.

GUITAR: So you didn't use your Ibanez Destroyer on this album?

ADRIAN: I used the Destroyer on **Number of the Beast.** On **Piece of Mind** I did the whole album using a Melody Maker. For this one I used a stock Ibanez Roadstar and it worked out fine in the studio. I was thinking about changing my style for a while, but it's hard on tour because you have to have new songs to experiment with and put these new ideas in. If I tried to put them into old songs it probably wouldn't have worked out as well. It's best to leave old songs alone. With the new songs I wanted to add different ideas so I'd be in less of a rut and make it more exciting, like on *Midnight.*

Ebet Roberts

GUITAR: While we're in the area, what amp setups did you record with?

DAVE: I used one 50 watt Marshall and one Marshall 4x12 cab with E.V. speakers. I have a Pete Cornish pedal board with an FET Power Booster, MXR Distortion Plus, Phaser, Graphic EQ and a Cry Baby Wah.

ADRIAN: I used a 100 watt Marshall head through a 4x12 Marshall cabinet with E.V.'s. I also used a FET Pre-Amp and treble booster. Live I've been messing around with the Marshall Master Volume. It's a dirtier sound. In the studio

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Laurie Paladino

it's got to be cleaner. Live I can afford to get away with something a bit dirtier. I'll probably use one Marshall Master Volume plus a clean 50 watt head. I'll mike both of them so I get a bit of dirt and a bit of clean and have them mixed up front at the console. My pedal board will also have a Boss Chorus and an MXR Micro-Amp to boost my sound for solos. I've got some new guitars by a company called Lado in Canada. I'll probably be using them along with my Ibanez. They're solid instruments. The pick-ups are really powerful and the hardware is West German.

GUITAR: You two have worked together for a long long time. What insights can you give us about what it takes to make a compatible guitar team?

ADRIAN: In every song there's two solos, so there's no competition. It's a healthy situation because there's a lot of guitar work and you need two guitarists for the songs.

DAVE: Plus, we have individual sounds. But when we play together there is a spark that comes together with the whole band. We sort of feed off each other. We play together, not against each other. Adrian is a very good songwriter. He's very melodic in his playing.

ADRIAN: We've always had different styles. Dave is the speed merchant, I like the melody. I like playing with two guitars because it takes a bit of weight off you. Plus you can do the harmonies and the overall sound is fatter.

GUITAR: Can you tell me about the origins and development of your harmony melodies?

DAVE: Thin Lizzy and Wishbone Ash were part of the inspiration for the double guitar harmonies. Steve Harris (bass player) comes up with a lot of the riffs. Normally we play in each other's houses. Steve would play the riff and we would play along to start opening up chord possibilities. Normally we swap around the harmony parts.

ADRIAN: When we sit down to work it out we just choose whatever feels the most comfortable and that's the part we stick with.

GUITAR: As a guitar player you've felt the fire in your belly when you began. Then you get your band together and feel the thrill of those first performances. From there you're excited about signing a record deal. Today you can write in your own encore before the set starts. So what fires you to get better and give more?

ADRIAN: When we come off the road we start thinking about the next album (a double live set recorded in England). You think this is going to be on vinyl, it's going to be there for the rest of your life. So you've got to give it your absolute best. That stretches you a bit. I sit down and practice a lot beforehand to make sure it's the best I can do and that also fires me.

DAVE: The fun and enjoyment is still there. It's still exciting to play music. That's what keeps me fired up. I'm just as excited about playing guitar now as I was 10 years ago, even more so because we play to big audiences.

ADRIAN: I think it's important to get the point of view of the person in the audience. So when we get a chance to go see other bands as audience members, that gives me a kick to play. I saw Z.Z. Top and it was really inspiring. That made me want to play. There are such a lot of good players around who are technically better than I am. I don't really try to compete. The only thing I try to do is get my ideas across in songs and write the best songs and play what's right for those songs. It's not technically amazing by any means, but I do like what I play.

DAVE: There are so many good guitar players out there that you have to play for your own satisfaction and make sure things are together and you're enjoying it. You've got a lot of people around saying, 'I'm better than him.' To me that's the wrong attitude. You should pick up the guitar for the enjoyment of playing to the best of your ability and try to improve as you go along.

ADRIAN: If you try to keep up with everyone else you'll go mad in a week. Like Dave said, just play for your own enjoyment. ■

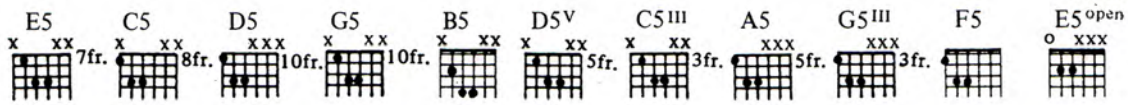
Tablature Explanation see pg. 90

THE TROOPER

As recorded by Iron Maiden

(From the album Piece Of Mind/Capitol ST-12274

Words and music by
Steve Harris



Moderately fast (♩ = 160)

A Guitar I

N.C.

V pos. III pos. I pos. V pos.

Guitar II (Guitar I continues with A)

Fine

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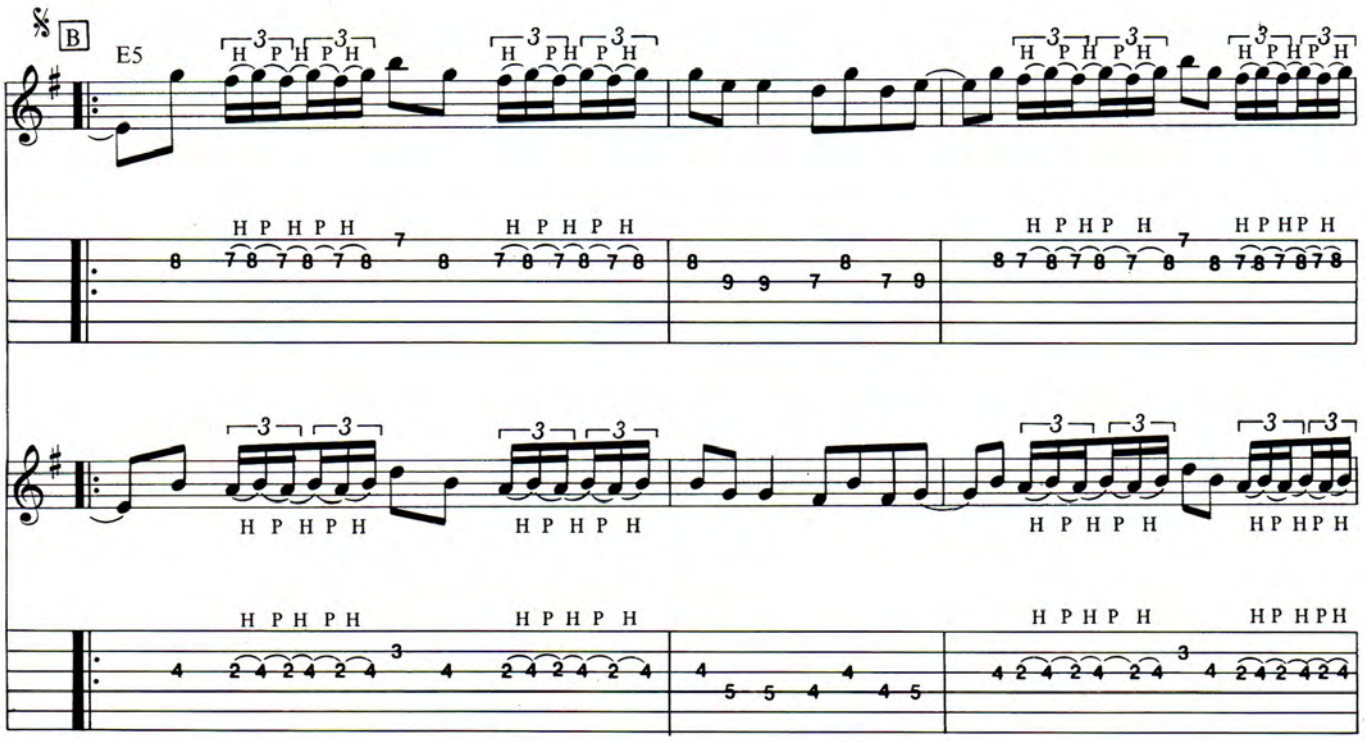
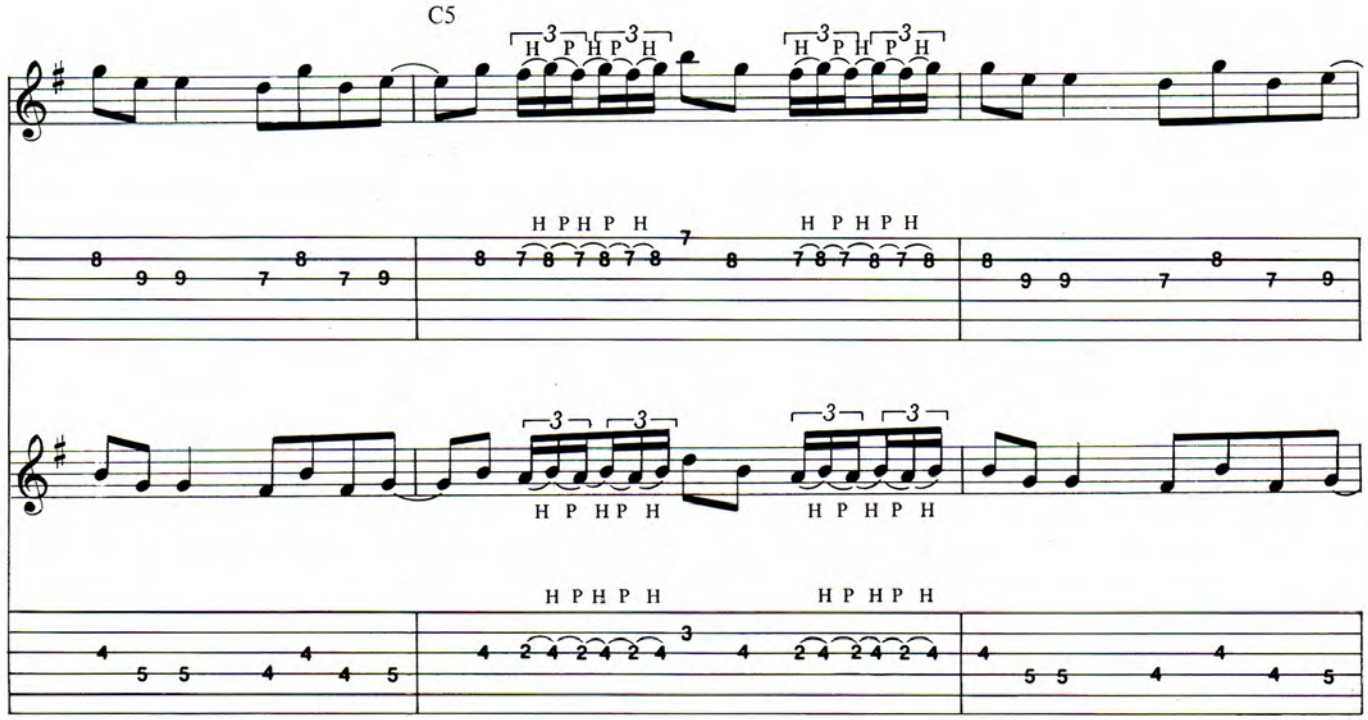
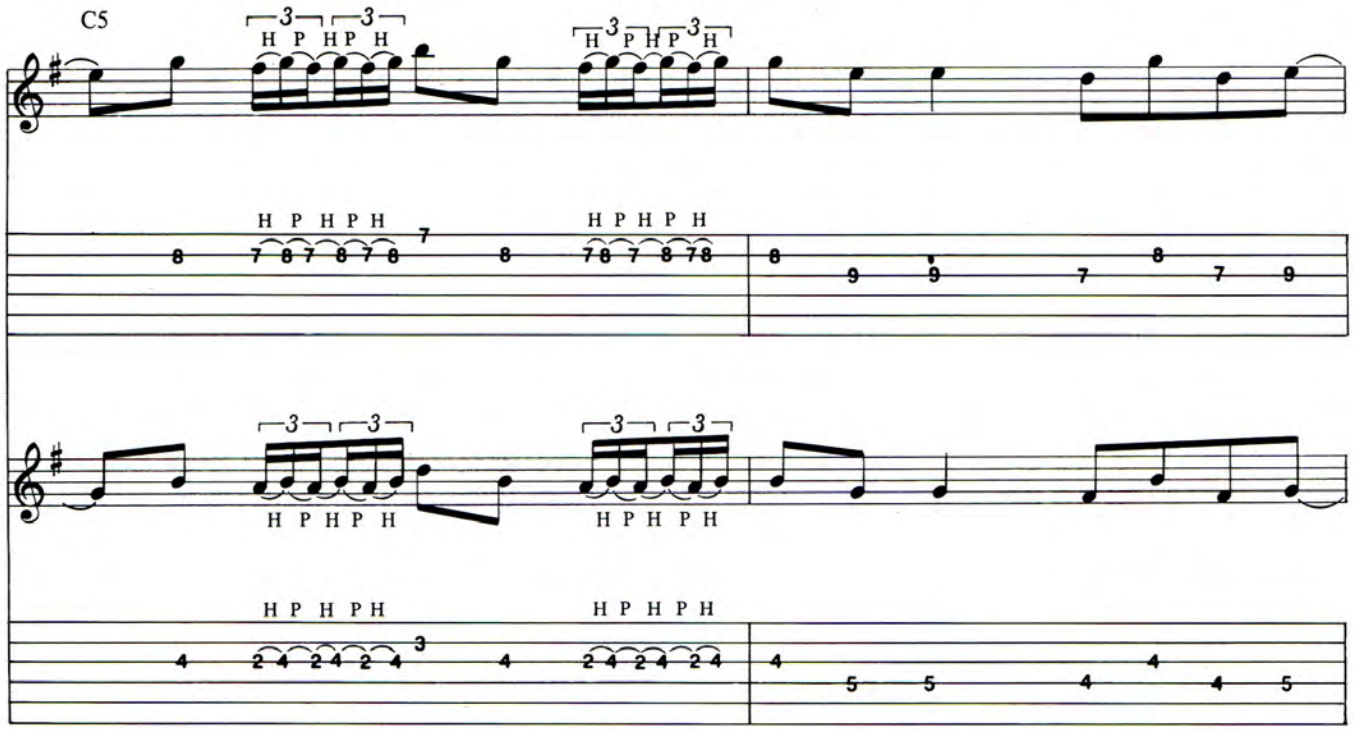
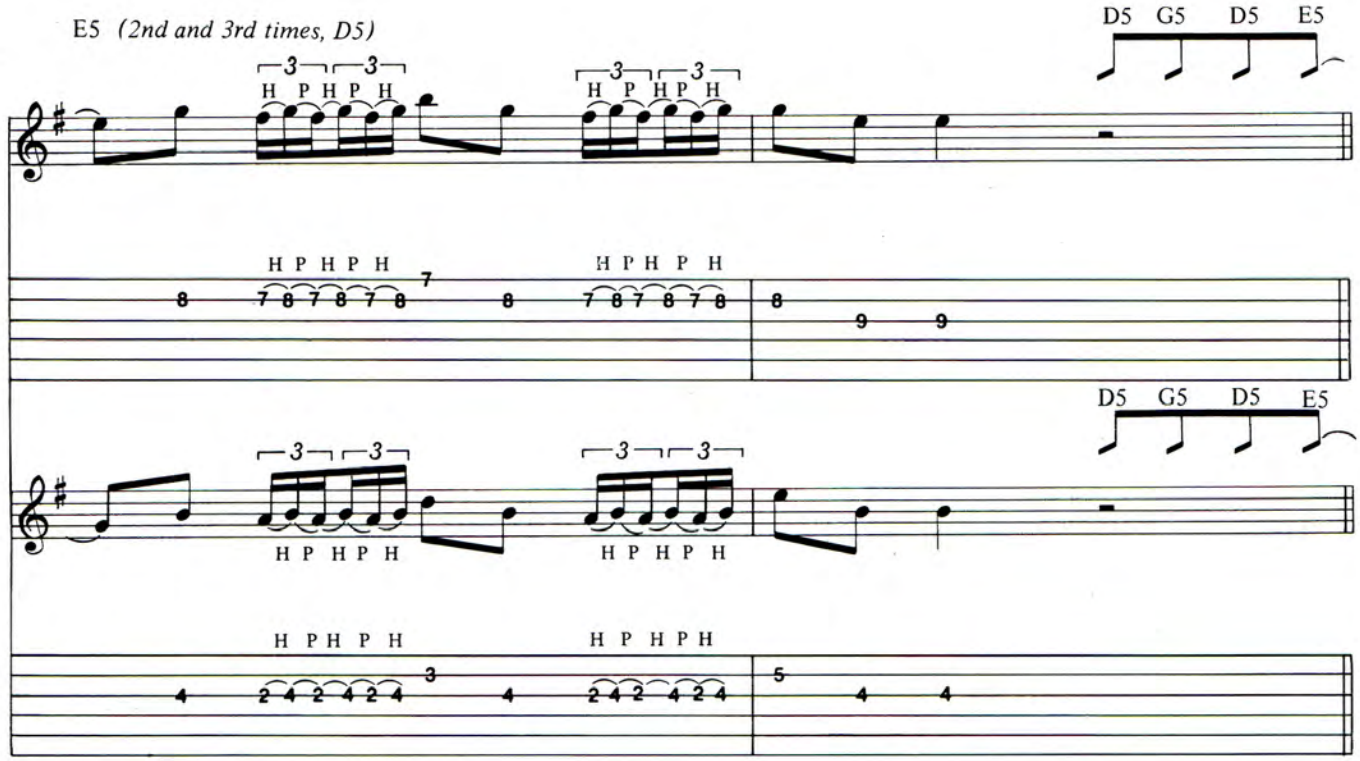
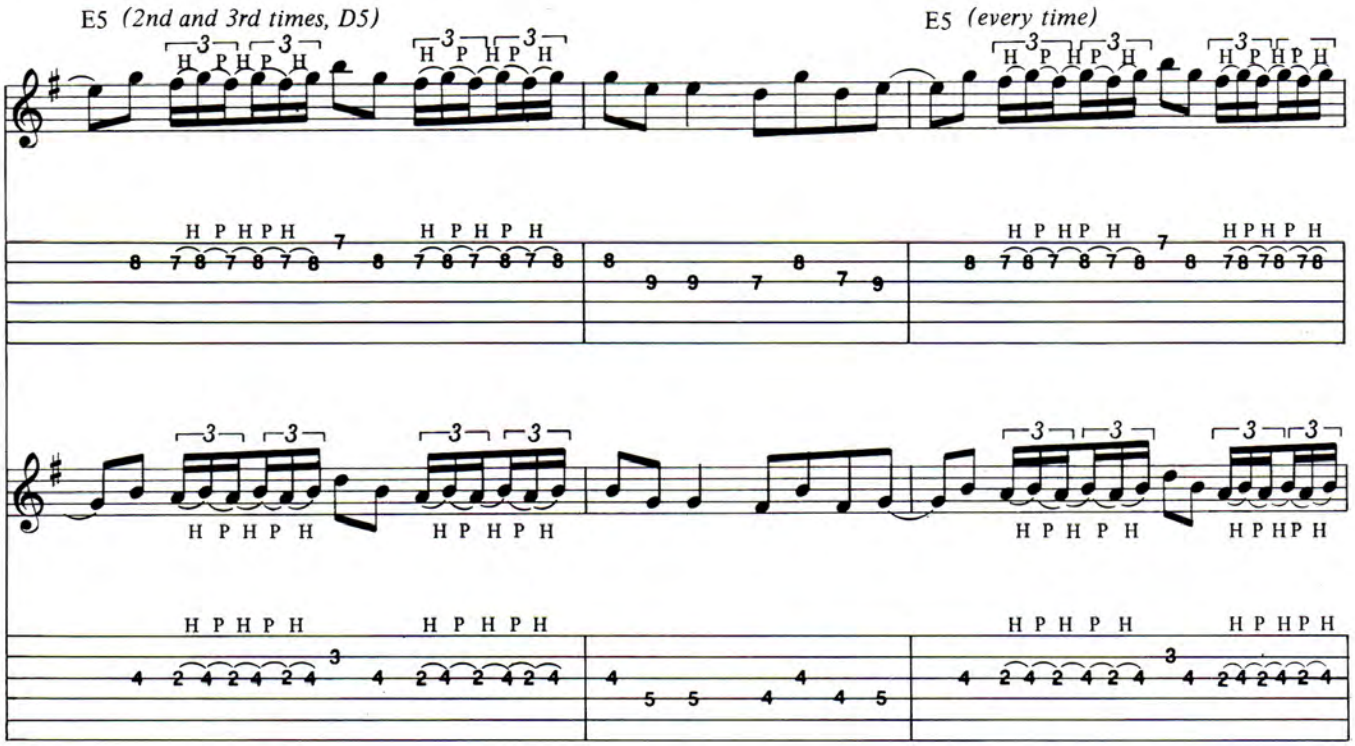
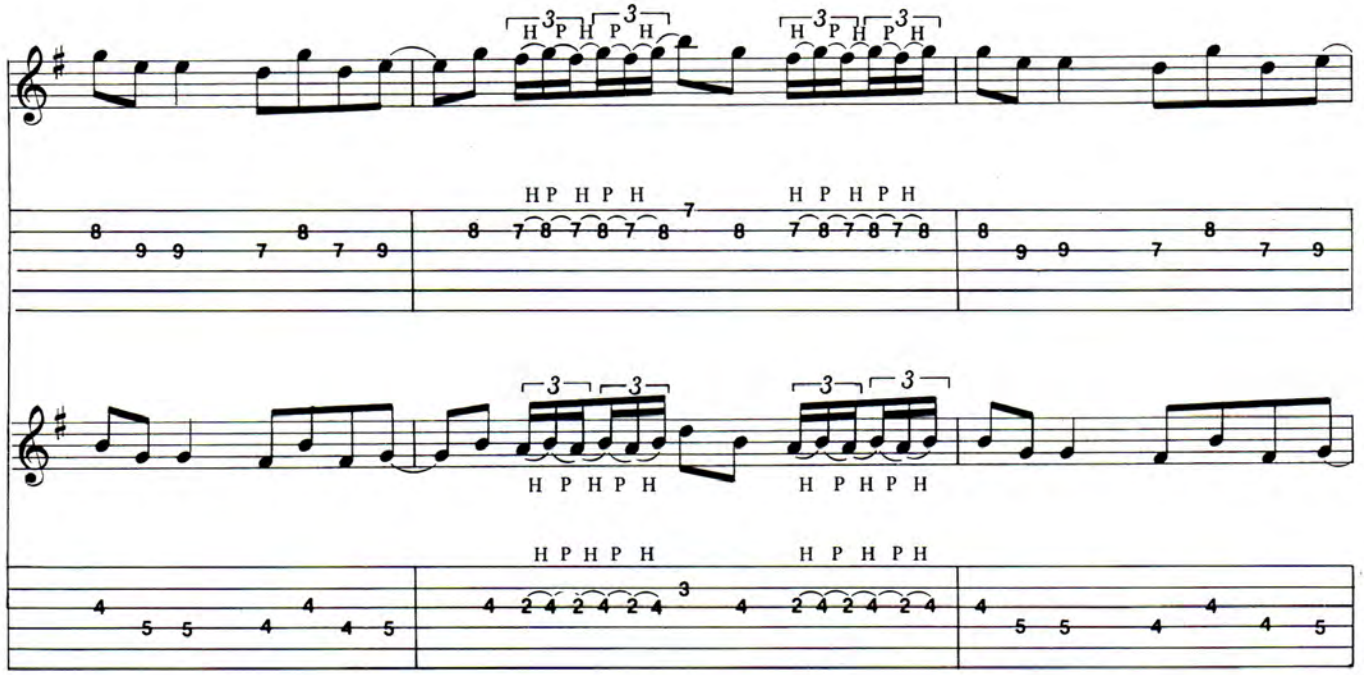

B
E5

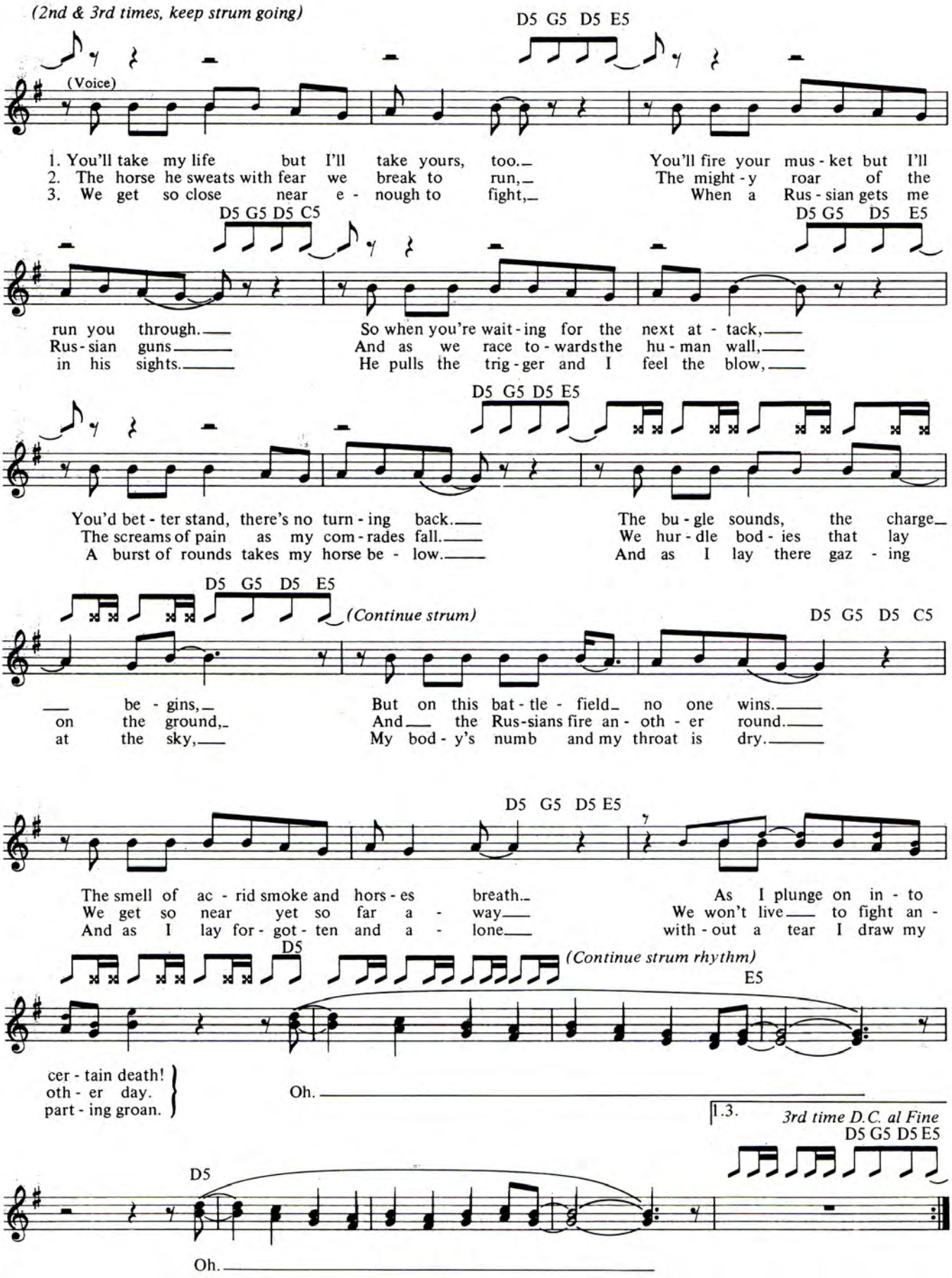

C5

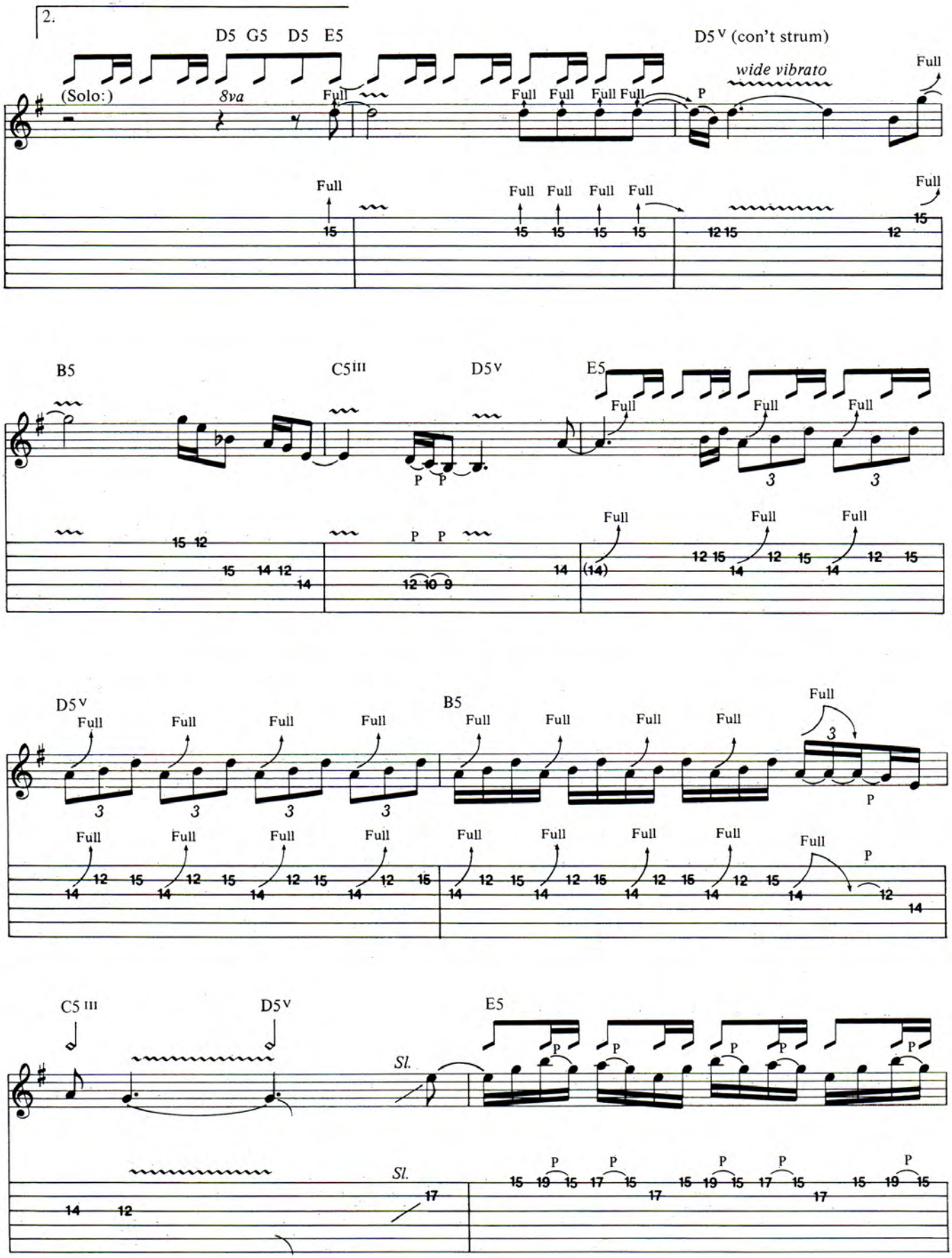

C5
H P H P H
H P H P H

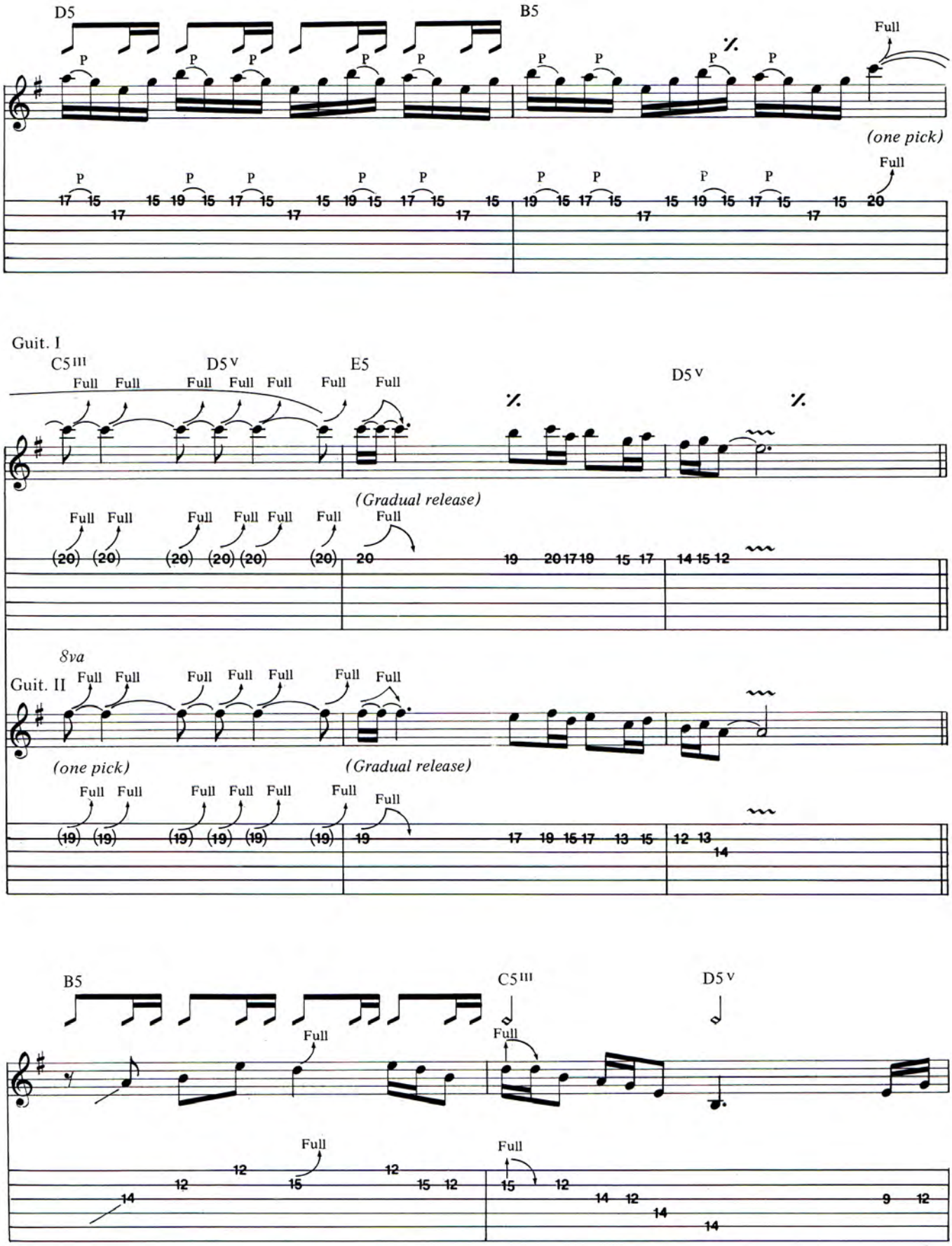

E5 (2nd and 3rd times, D5)
D5 G5 D5 E5
H P H P H
D5 G5 D5 E5

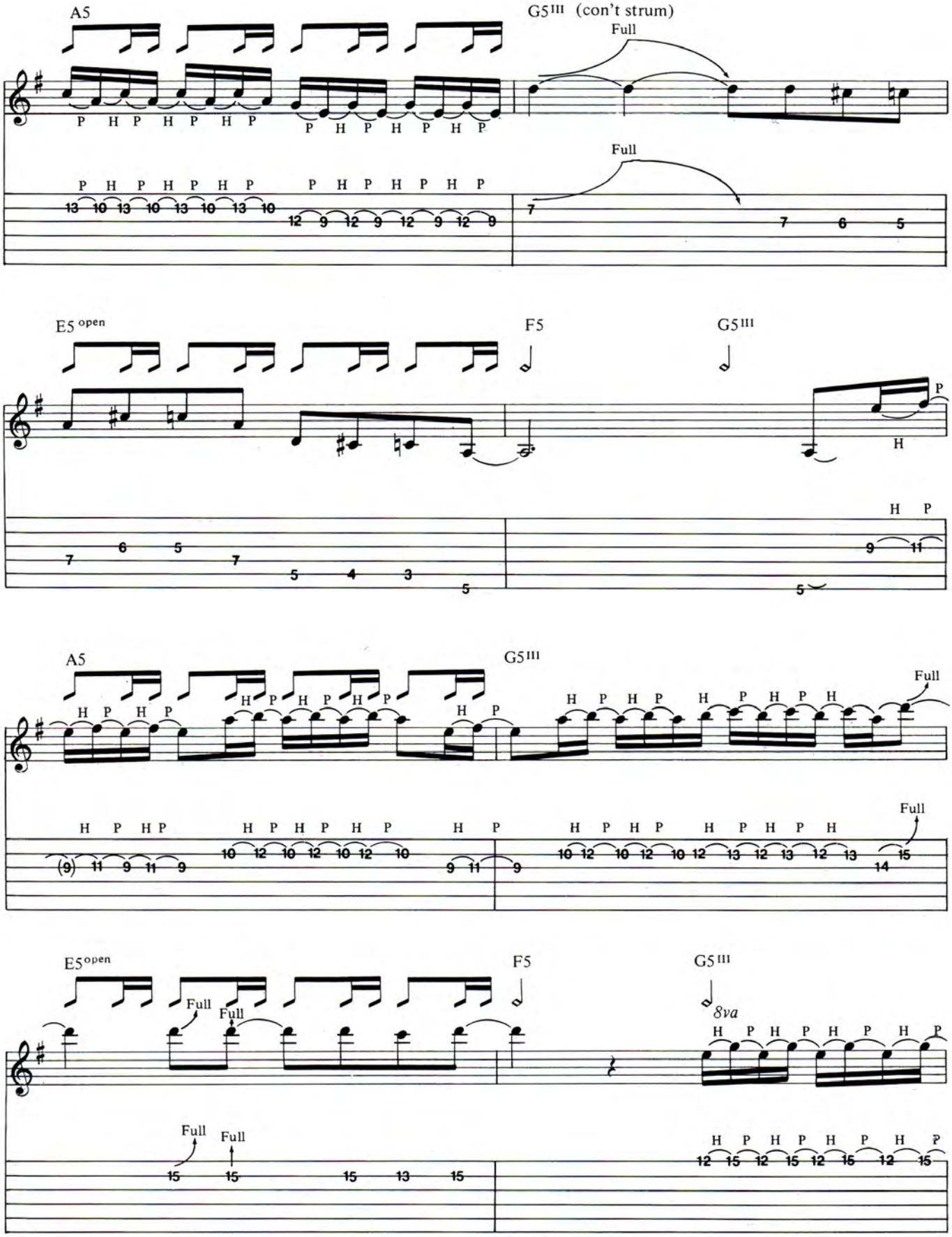

E5 (2nd and 3rd times, D5)
E5 (every time)




(2nd & 3rd times, keep strum going)
D5 G5 D5 E5
(Voice)
1. You'll take my life but I'll take yours, too. You'll fire your mus - ket but I'll run you through.
2. The horse he sweats with fear we break to run, The might - y roar of the Rus - sian guns
3. We get so close near e - nough to fight, When a Rus - sian gets me in his sights.
D5 G5 D5 C5
D5 G5 D5 E5
So when you're wait - ing for the next at - tack,
And as we race to - wards the hu - man wall,
He pulls the trig - ger and I feel the blow,
D5 G5 D5 E5
You'd bet - ter stand, there's no turn - ing back.
The screams of pain as my com - rades fall.
A burst of rounds takes my horse be - low.
The bu - gle sounds, the charge be - gins,
We hur - dle bod - ies that lay on the ground,
And as I lay there gaz - ing at the sky,
D5 G5 D5 E5
(Continue strum)
D5 G5 D5 C5
But on this bat - tle - field no one wins.
And the Rus-sians fire an - oth - er round.
My bod - y's numb and my throat is dry.
D5 G5 D5 E5
The smell of ac - rid smoke and hors - es breath.
We get so near yet so far a - way
And as I lay for - got - ten and a - lone
As I plunge on in - to cer - tain death!
We won't live to fight an - oth - er day.
with - out a tear I draw my part - ing groan.
D5
(Continue strum rhythm)
E5
Oh.
1.3.
3rd time D.C. al Fine
D5 G5 D5 E5
D5
Oh.


2.
D5 G5 D5 E5
D5 V (con't strum)
(Solo:)
8va
wide vibrato
Full
P
B5
C5 III
D5 V
E5
3
D5 V
B5
C5 III
D5 V
E5
Sl.


D5
B5
Full
(one pick)
Guit. I
C5 III
D5 V
E5
D5 V
(Gradual release)
8va
Guit. II
(one pick)
(Gradual release)
B5
C5 III
D5 V
Full


A5
G5III (con't strum)
Full
E5 open
F5
G5III
A5
G5III
Full
E5open
F5
G5III
8va

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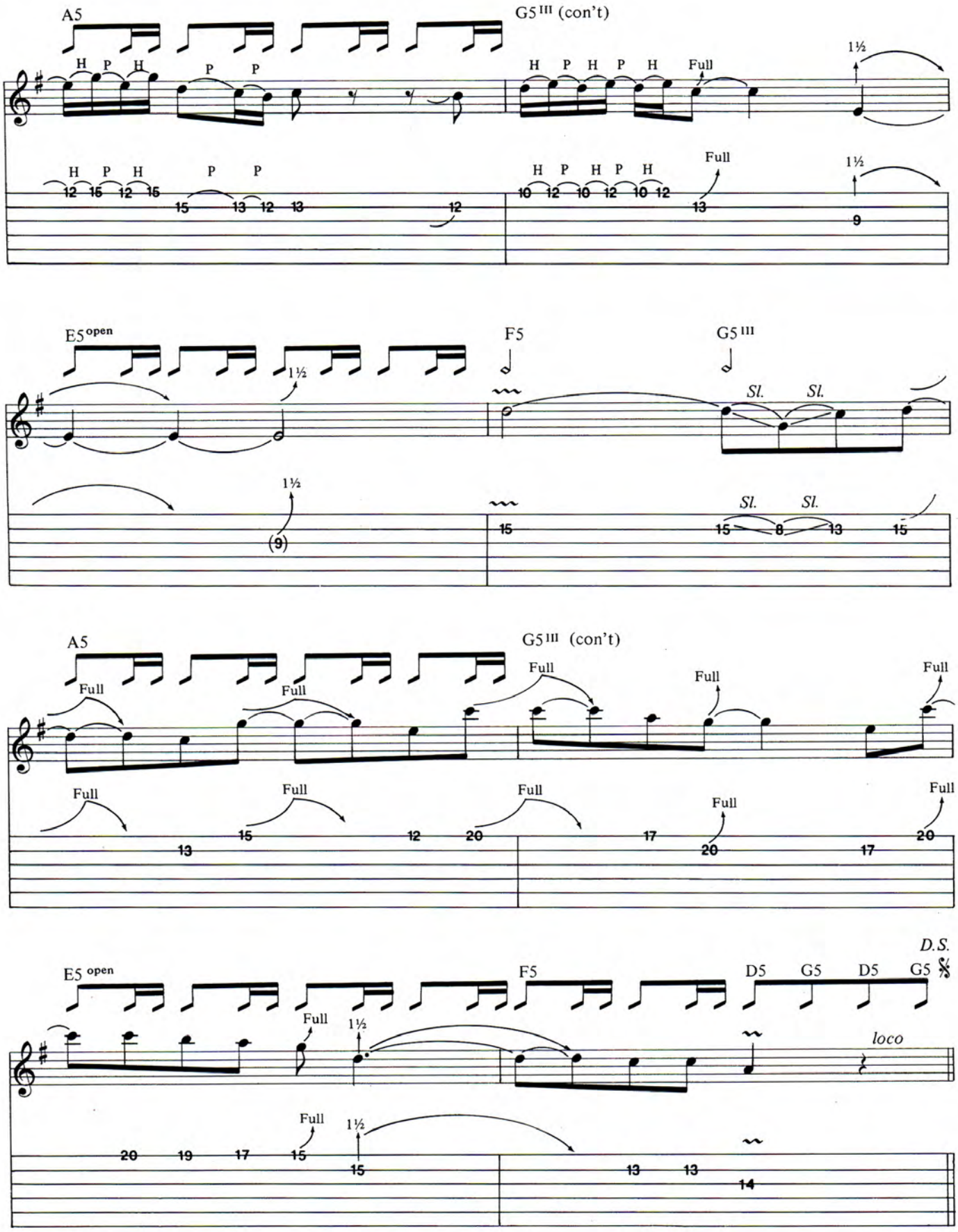
A5
G5 III (con't)
H P H P P
H P H P H Full
1½
H P H P P
12 15 12 15 15 13 12 13 12
H P H P H
10 12 10 12 10 12
Full
13
1½
9
E5 open
1½
(9)
F5
15
G5 III
Sl. Sl.
Sl. Sl.
15 8 13 15
A5
Full Full
G5 III (con't)
Full Full Full
Full Full Full Full Full
13 15 12 20 17 20 17 20
D.S.
E5 open
Full 1½
F5
D5 G5 D5 G5
loco
Full 1½
20 19 17 15 15 13 13 14

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another guitarist, it sounded more like Gilmour trying to play Hendrix. People have physical characteristics in their actual movement process and their coordination makes them distinctive.

GUITAR: I noticed that when you want to build intensity, you don't play any faster, you simply change backgrounds.

DAVID: Any trick I can think of using, any effects pedal I can make work, I will use without compunction. I've got all that stuff available to me. I hear people say what would you do if you didn't have all those effects? I say, what would I do if I didn't have an electric guitar and amp? It's the same thing. I'm sure you understand by now that I'm not a purist.

GUITAR: What got you going with these repetitive patterns?

DAVID: I've always fiddled around with leaving a bass note the same and changing the chords above it and vice versa. I'm forever fooling around on piano or something with one chord and working out different bass things that could work with it. On stage I like to finish with a low E on a C chord. I try not to restrict myself. I've got quite a large amount of musical knowledge in there with no formal training. I don't read music. I listen to chords on the record and say that sounds nice, but I can't work out what the hell you're supposed to call it.

GUITAR: Have drum machines made composing any easier for you?

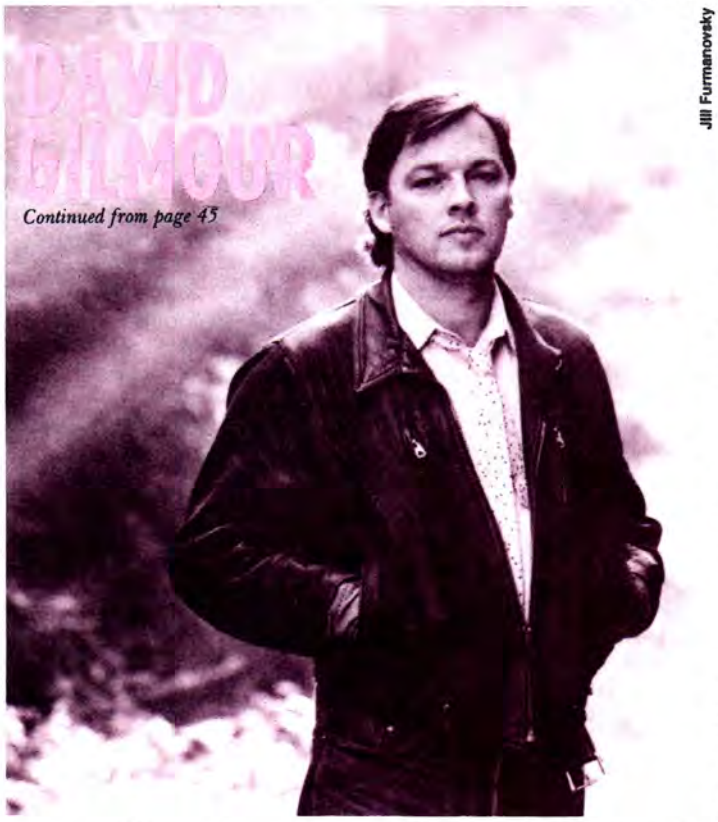
DAVID: They make demos so much easier. Even if you play the drums reasonably well, the time and energy you spend learning to play and getting a sound is harder than using the first class recorded drum sound you get from a Linn drum machine. There are things that drum machines do that can't be done with real drummers. That precise robotic insistence is great in certain applications.

GUITAR: What differences were there between recording **Dark Side of the Moon** and **The Wall?**

DAVID: They were made very differently. **Dark Side** was actually performed live on stage for a while before we went in and recorded it. Most of the work was done ahead of time so we were a little more together in the studio. Generally speaking, we put the bass and drums down together and tacked everything else on afterwards. With **The Wall** we did most of the drums with Nick playing to a drum machine through a click track. We'd take a drum fill from one take and use the next fill from another take. We would chop things around for whatever we wanted to get. Myself, Roger and Bob Ezrin were in full attendence, but Roger used to take one day off a week to play golf. Nick's work was largely finished when we put down the drum tracks. Generally speaking, Rick came in and played keyboards when we asked him to.

GUITAR: Would you have enjoyed playing more shows with **The Wall?**

DAVID: We did that show over 30 times. It was terrific fun but in the beginning it was incredibly hairy and difficult to do. The cueing was like in a huge scale theatre. After a while I got to know everything like clock work. You could never risk having a drink before the show. It was so precise that I couldn't afford to let my attention wander. I had to count the whole band in and do various directing chores. If you missed a cue you'd have a whole film going that was out of synch. You couldn't afford to make a mistake. I thoroughly enjoyed it, but it's not something you'd want to do that much because it's slightly restricting musically. You can't just start over, like I did in one of the New York shows.



Jill Furmanovsky

Continued from page 45

GUITAR: Do the songs take on their full life in composing, on record, or in concert?

DAVID: It's in all three of those things and different in each of them. I love them all equally in different ways. When you're performing you're not going for perfection. I don't care if I make mistakes. Trying to capture life, imagination and sparkle and put them into tape is a difficult and demanding job. It takes months of painstaking work for me. But when you've done 12 vocal parts yourself and mixed them with a block of harmonies and guitar solos and gotten all that perfection, it's wonderful to listen back and have it sound fantastic. I'm not interested in that live 'cause it's impossible. You can only be one person on the stage. You can be an orchestra by yourself in the studio.

GUITAR: How did you work with Pete Townshend on *Love on the Air* and *Lovers Are Deranged?*

DAVID: I had lyrics for those songs but I really didn't like them. I asked him for help because I was running short of time and even shorter of inspiration for improving the lyrics. I was very pleasantly surprised when I got the cassette back for *Love on the Air.* I liked where he had put the line and how he had done the vocal. I had heard the vocal line in a completely different place and deliberately sent Pete a tape with no melody on it. It was just a completed backing track with no lines on it at all and no ideas as to what I thought the lyrics should be. He didn't have any restrictions. Of course in some places which I intended to be instrumental, he put words on. *Lovers* was the same situation, only I changed the placing of his melody and lyrics a bit.

GUITAR: Do you have any favorite guitar solos on record?

DAVID: Both solos on *Comfortably Numb* are pretty good. The solos on *Dogs,* from the **Animals** album, I kept on because they're different and slightly outside my usual scope. I like what I did on the instrumental *Raised My Rent,* from the first solo album. That was sort of an excuse to go on a 12-bar blues.

GUITAR: You do a fair amount of instrumentals. Could they have been songs if lyrics were written for them?

DAVID: I guess they could have been. I don't know. They're an excuse for me to play guitar. It's all music. For me music is very lyric dominated these days and I love lyrics and I love songs. But I also like listening to a good instrumental and a good piece of playing on any instrument. A beautiful chord sequence can be very provocative and emotional.■

Tablature Explanation see pg. 90

MONEY

As recorded by Pink Floyd

(From the album Dark Side of the Moon/Harvest ST-11163)

Words and music by
Roger Waters

Moderately (♩= 128)

Bm7 7fr. Em7 7fr. F♯m7 9fr.

Lick A

Bm7 (rhythm 1)

B

(rhythm 1)

B C

1. Mon - ey, you get a - way. You get a
2. Mon - ey, you get — back. I'm —
3. Mon - ey, it's a crime. Share —

Lick B

Amp tremolo full

Lick C

Amp tremolo full

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D (rhythm 1) B (rhythm 1)

good job with more pay and you're O.____ K. Mon - ey, it's a
all right, Jack, keep your hands off - a my____ stack. Mon - ey, it's a
it fair - ly but don't take a slice of my____ pie. Mon - ey, so they

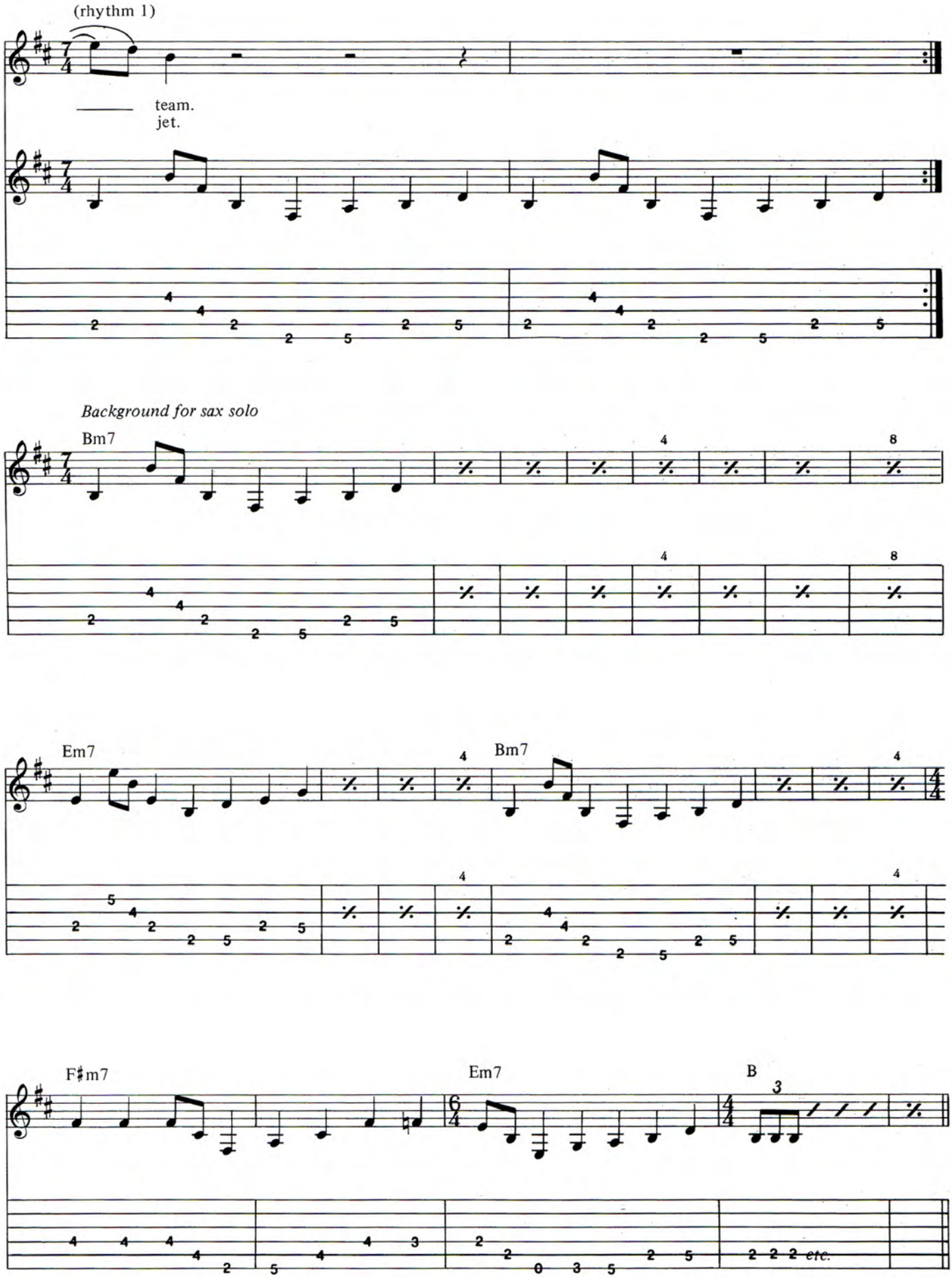
C D (rhythm 1)

gas. Grab that cash with both hands and make____ a stash.
hit. But don't give me that do goody good bull - shit. I'm in the
say is the root of all e - vil to - day.

F♯m7 Em7 *3rd time to Coda*

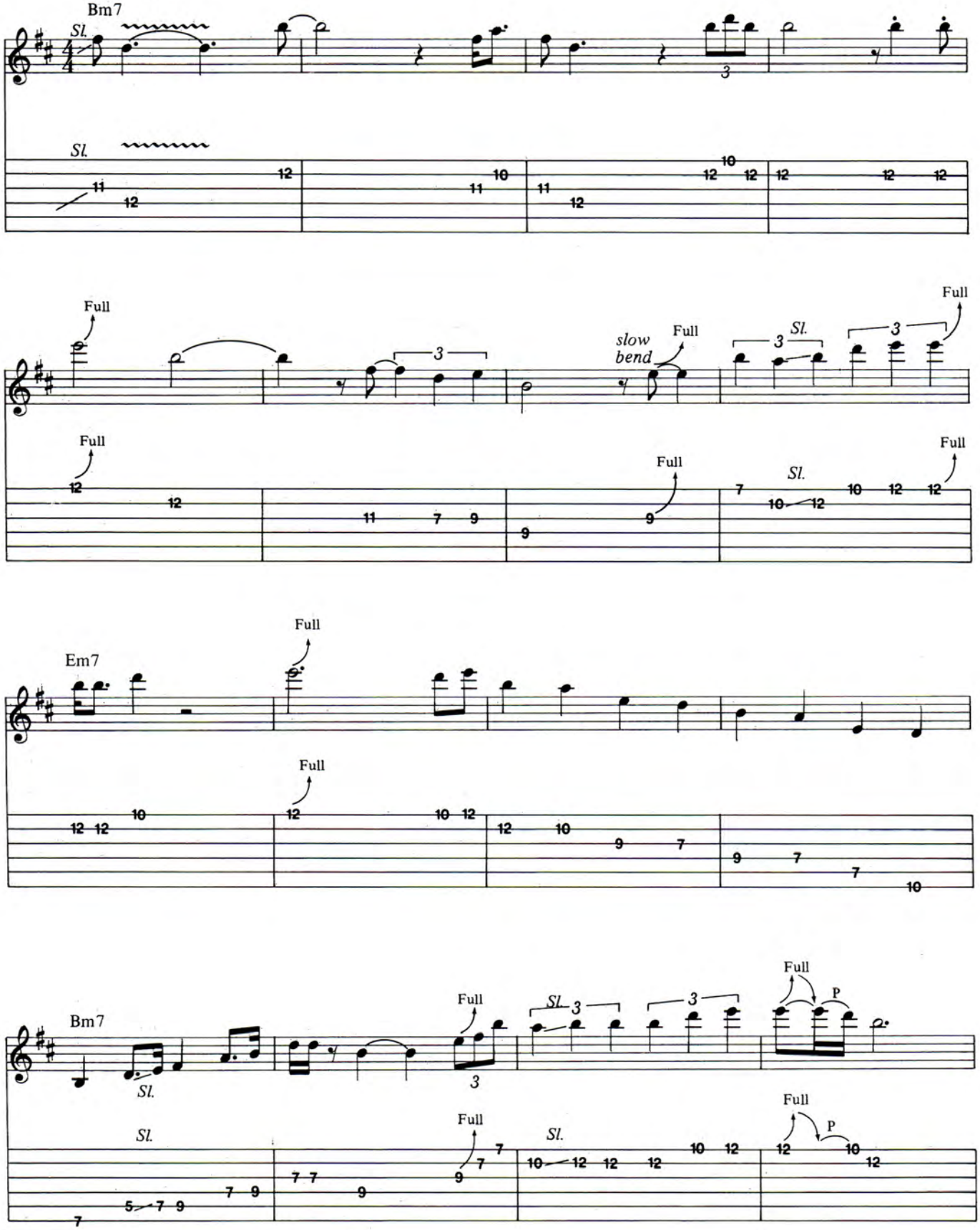
New car, cav - i - ar four - star day - dream, think I'll buy me a foot - ball____
high fi - del - i - ty first class trav - 'ling set and I, think I need a Lear____
but if you ask for a rise it's no sur - prise that they're giv - ing none a -

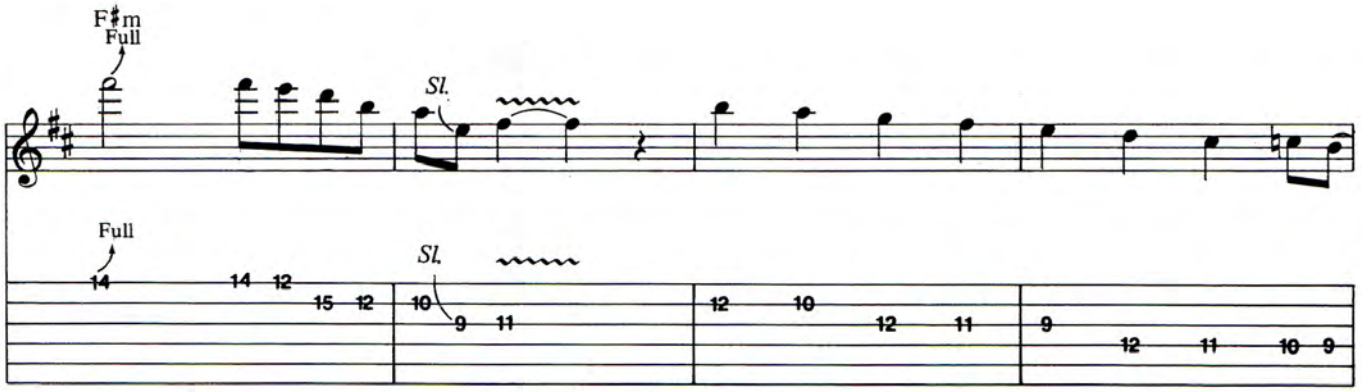
Lick D ¼ ¼ ¼ ¼

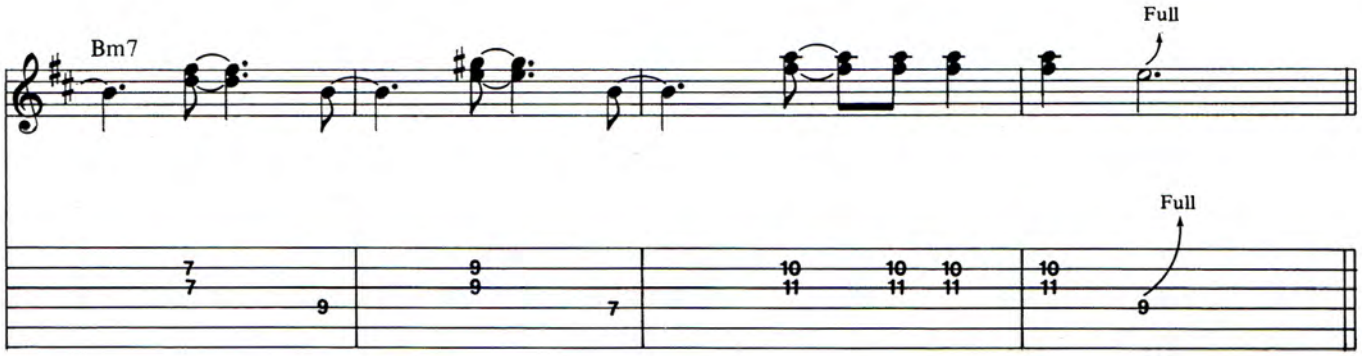

(rhythm 1)
team.
jet.
Background for sax solo
Bm7
Em7
Bm7
F♯m7
Em7
B
etc.

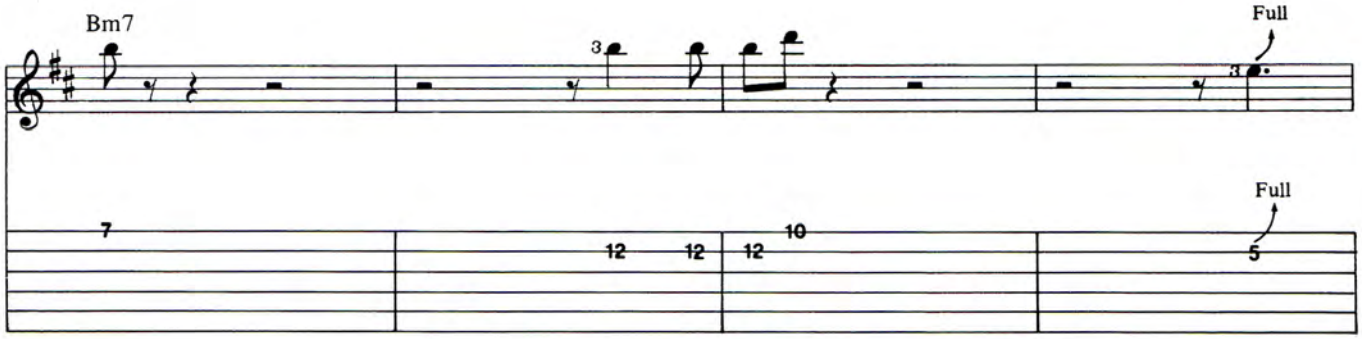
A little brighter (♩= 140)

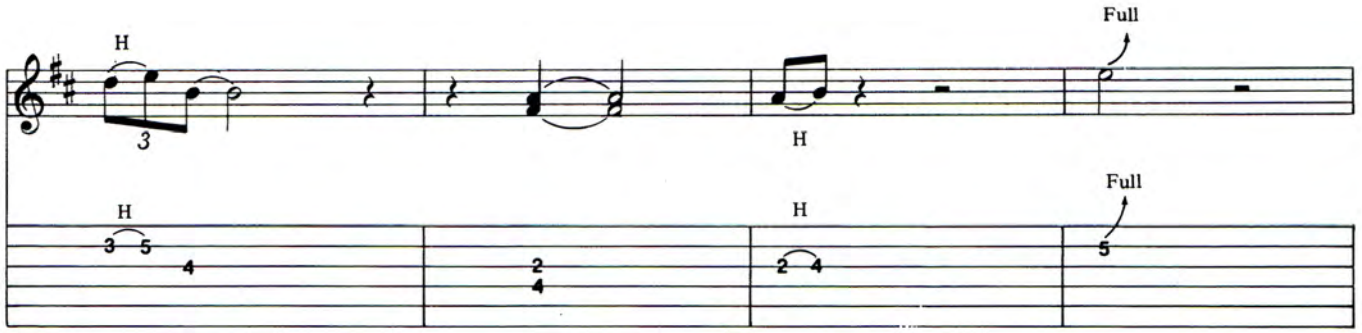
Guitar Solo

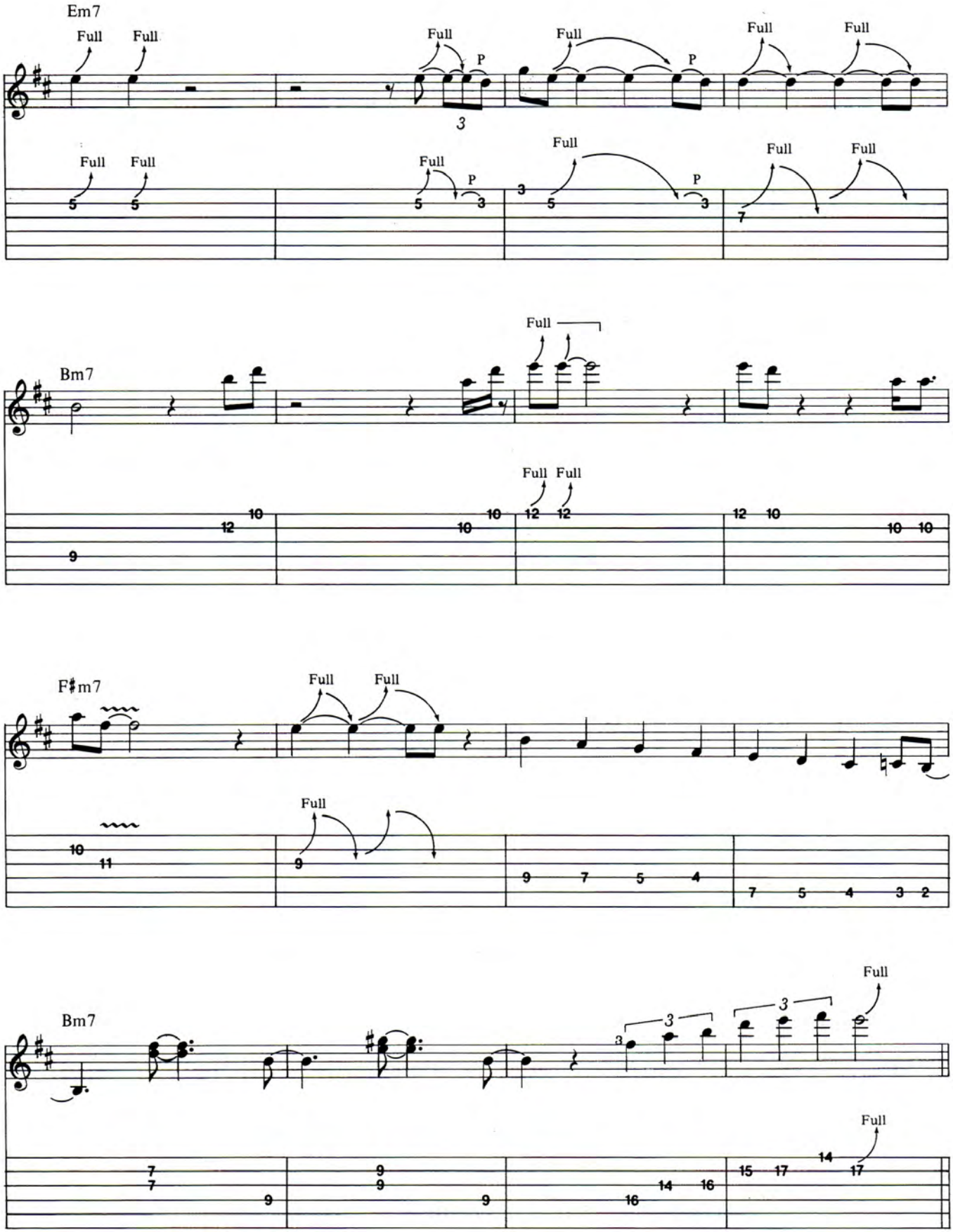


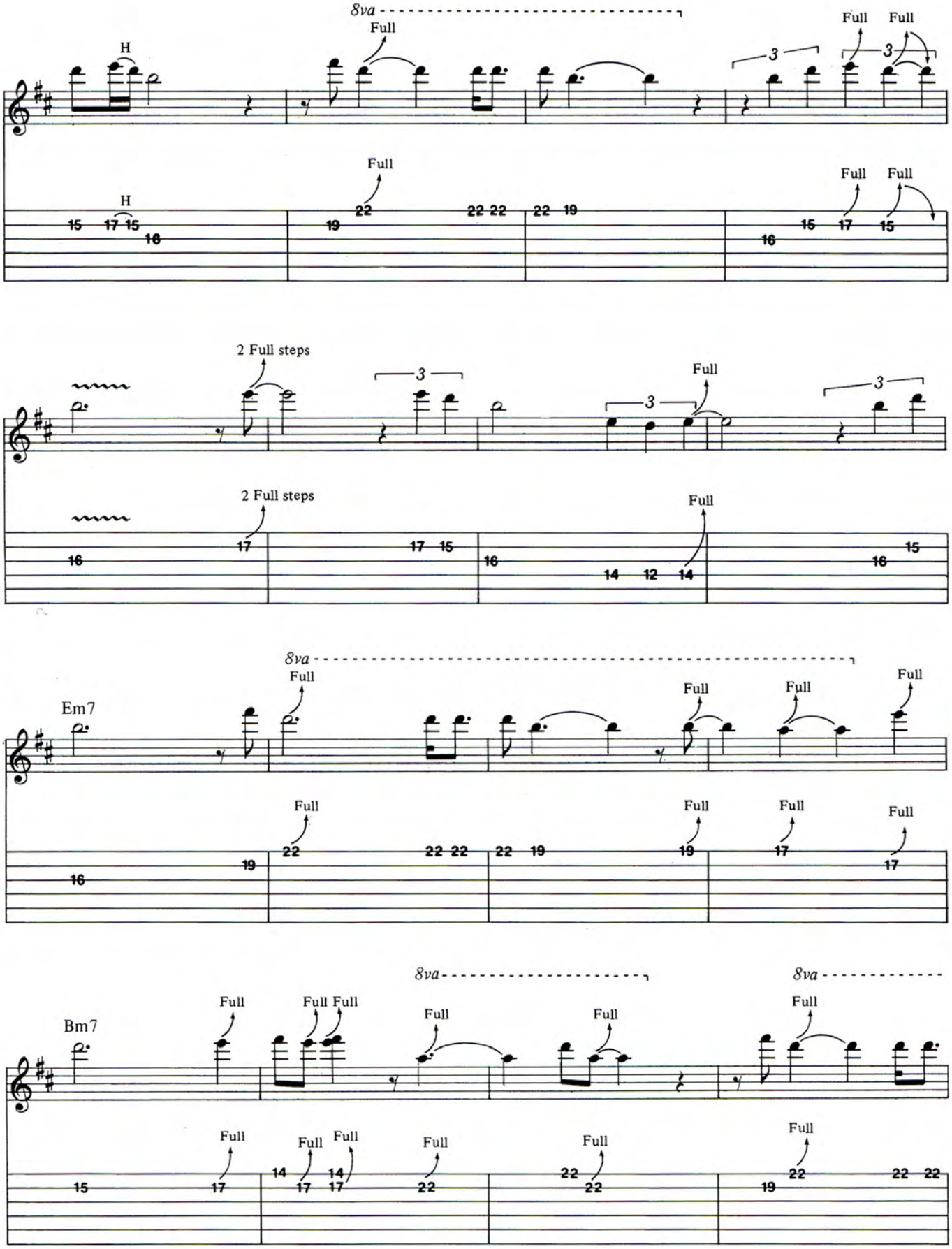

F♯m
Full
Sl.
Full
14
14 12
15 12
Sl.
10
9 11
12 10
12 11
9
12 11 10 9


Bm7
Full
7
7
9
9
9
7
10
11
10
11
10
11
10
11
Full
9


Bm7
3
Full
3
7
12 12
12 10
Full
5


H
3
H
Full
H
3 5
4
2
4
H
2 4
Full
5


Em7
Full
Full
Full
P
Full
P
Full
Full
3
Full
Full
Full
P
Full
P
Full
Full
Bm7
Full
Full
Full
F♯m7
Full
Full
Full
Bm7
Full
Full


8va
Full
H
Full
Full
Full
Full
Full
Full
2 Full steps
Full
2 Full steps
Full
8va
Em7
Full
Full
Full
Full
Full
Full
Full
Full
Full
Full
8va
8va
Bm7
Full
Full Full
Full
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Full
Full
Full
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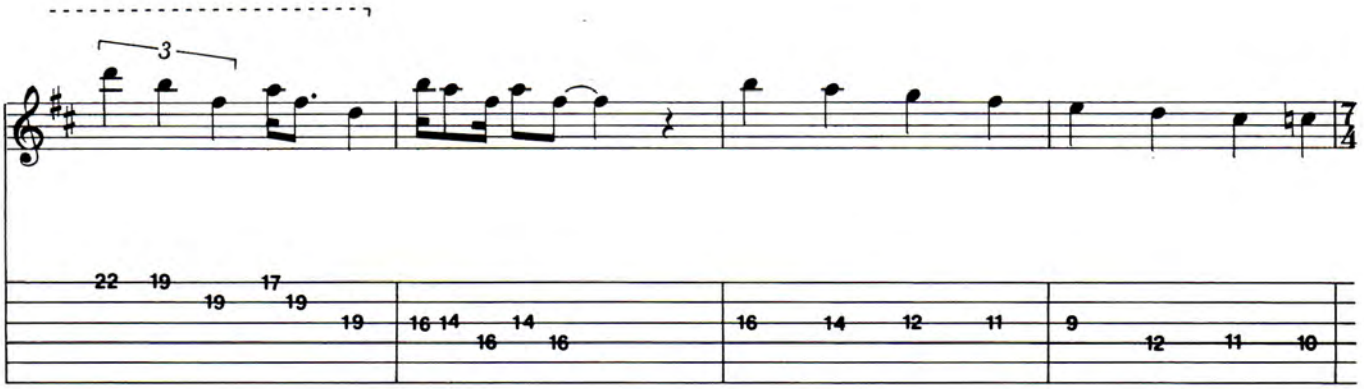
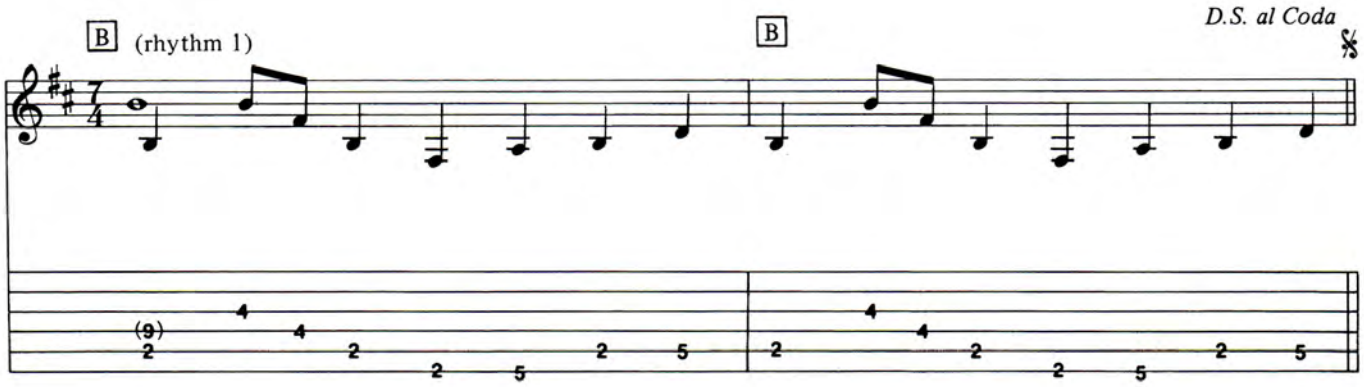
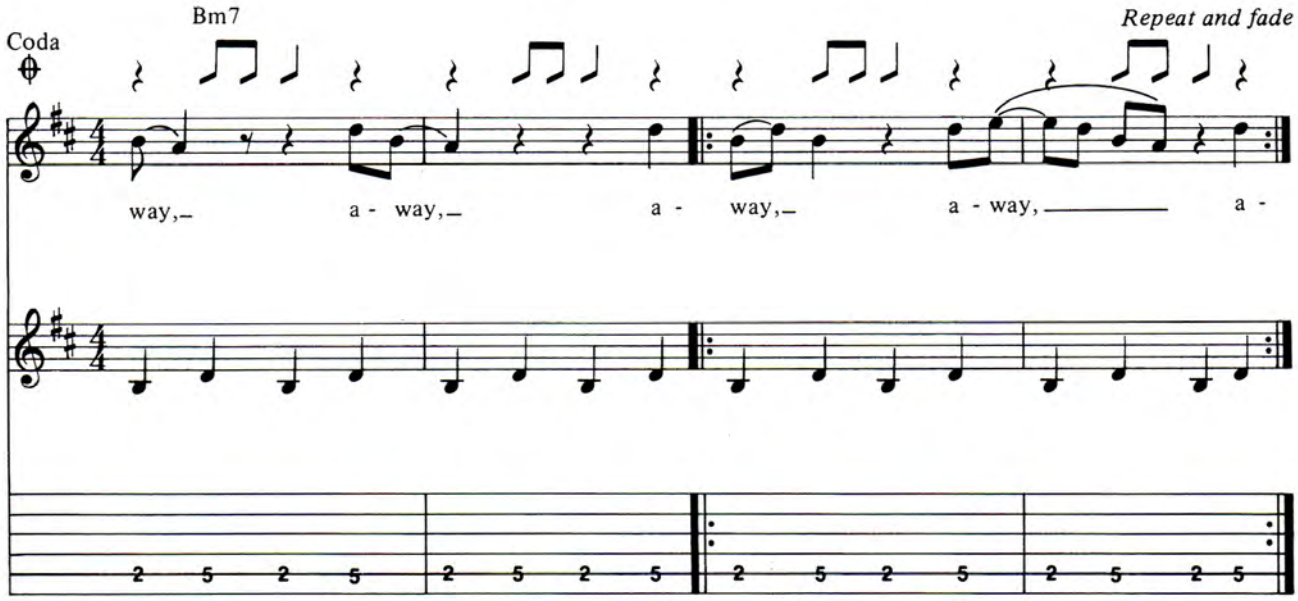
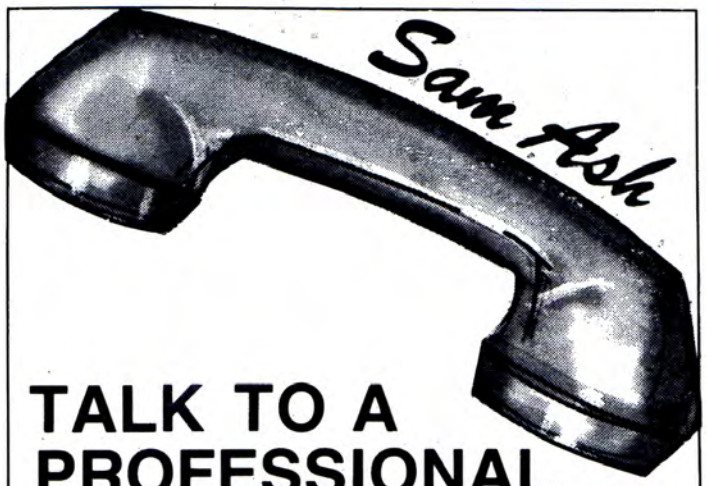
Full
Full
Full
Full




B
(rhythm 1)
B
D.S. al Coda


Coda
Bm7
Repeat and fade
way, a - way, a - way, a - way, a -



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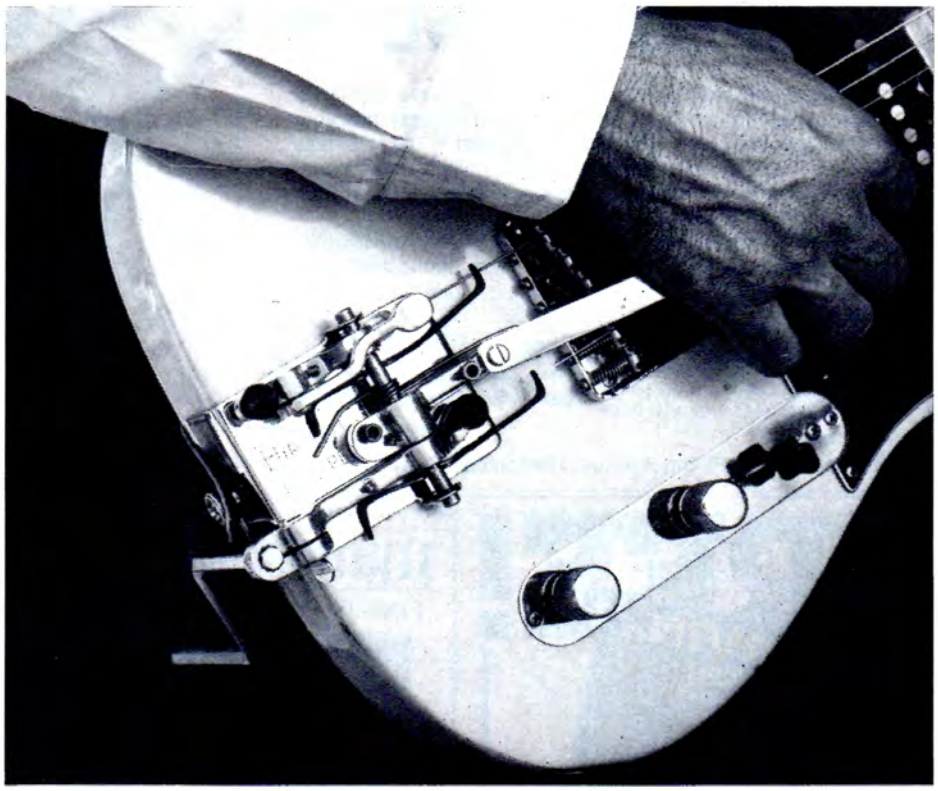
TEKForm Products has designed the Guitar Grabber, a portable, shock-proof guitar support that plugs into the front of your amplifier. Made of space-age polycarbonate plastic, its large padded arc provides extra protection from damage. The suggested retail price of the Guitar Grabber is $6.95.

TEKForm Products
P.O. Box 75
Cambridge, MA 02140

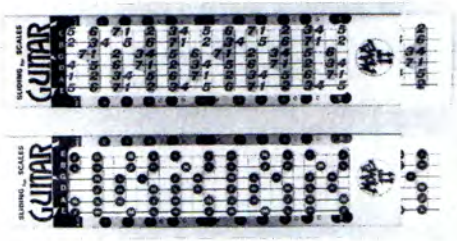
The Hipshot is a unique new string bender that raises your second string (B) to C with a hiplever and with a flick of a finger toggle lever, drops the sixth string (E) to low D. The new palm pedal attachment allows you to raise the third string (G) to G or A, swivels away when not in use, and its low profile accommodates right hand technique. The Palm-lined Hipshot retails for $89.95. The pedal attachment retails for $34.95.

Hipshot Music Products
7726 Borisoff
Van Nuys, CA 91405



Seymour Duncan introduces the new convertible 100 watt all-tube amp. A key feature is the pre-amp section which is made up of five interchangeable modules. Other features include variable power to reduce total output, which can be controlled with a passive volume pedal, two channels that can be changed using either the panel mounted switch or the factory applied switch, separate effect controls, a built-in fan to reduce heat, effects loop, slave out and two A.C. outlets mounted on the back panel.

Seymour Duncan
203 Chapala Street
Santa Barbara, CA 93101



Move It presents the Lesson Two slide rule which features Augmented, Diminished, Harmonic minor, Blues scale and Pentatonic and Diatonic Modal scales. It can be used alone or with Lesson One and both slide rules show scales for the full neck of the guitar and fingering positions for playing lead.

Lead Master
P.O. Box 129
Graton, CA 95444

Steinberger's solid-bodied electric guitar, the GL-2, features the revolutionary Steinberger Double Ball System, as well as a fully adjustable bridge and a unique locking system. Active EMG pickups augment extended frequency response. The neck and body are molded together as a single, ultra-rigid unit, which helps to isolate string vibration and increase harmonic content. Controls are discretely placed in conjunction with a three-position micro toggle switch. The GL-2 is priced at $1,800.

Steinberger
475 Oakland Avenue
Staten Island, NY 10310

The Staccato system allows you to buy one body section, and as many or as few different types of necks as you want, with their new Staccato guitar. The interchangeable neck section is made of magnesium alloy and incorporates the headstock, fretboard, pickups and bridge, while the body section incorporates the electronics. The neck is fitted with fibre optic side dot markers and fine threaded micro tuners. Its electronics include two custom built Kent Armstrong Pickups and a set of micro flick-switches which enable you to make a wide range of selections of coil tappings.

Staccato Guitars
14 Woodland Rise
London N10 3UG

Sundown unveils a new line of all-tube guitar amplifiers which feature true channel switching with individual EQ sections for each channel. Proprietary RMS circuitry and unique output "Governor" control adds versatility to all sounds. Also featured are FX loops for each channel, line output, Presence control and an Accutronics reverb system. The SD1012C model is a self-contained 100 watt "combo" with a single 12" EV speaker (EVM12L). The SD1000H model is a 100-watt "head" designed to drive the 4 x 12 speaker stacks. The SD412 model is a speaker cabinet featuring 4 x 12" Celestion speakers.

Hoshino (USA), Inc.
1716 Winchester Rd.
Bensalem, PA 19020

Hamer introduces two new six string electric model guitars, the Scarab I, with one humbucking pickup, and the Scarab II, which features two humbucking pickups. Fingerboards are rosewood with choice of dot pearl, crown pearl or LED Light inlays. The guitars feature the Hamer "Lubritrak"™ resin nut, Hamerlock™ tuners and Kahler tremolo and are available in a wide variety of pearl, candy and graphic pattern finishes.

Hamer
835 West University Drive
Arlington Heights, IL. 60004

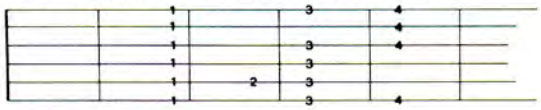
TABLATURE EXPLANATION

Definitions

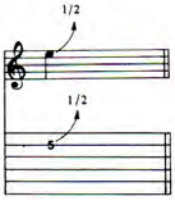
Tablature A six line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:

Position Position markings are given in Roman numerals above each excerpt. Remember that the position simply means the fret that your 1st finger plays on. For example, II pos. means that your 1st finger plays all the notes on the 2nd fret, the 2nd finger plays the notes on the 3rd fret, the 3rd finger on the 4th fret, etc. One fret for each finger.

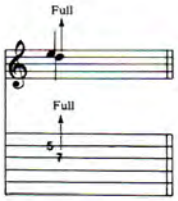
Before attempting these solos, make sure that you know the blues scale, the scale which is the basis of almost all rock solos. Here it is in diagram form:



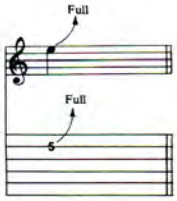
Definitions for Special Guitar Notation (For both traditional and tablature guitar lines)



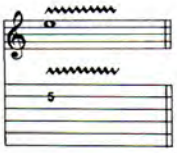
BEND: Strike the note and bend up ½ step (1 fret).



UNISON BEND: The lower note is struck slightly before the higher. It is then bent to the pitch of the second note. They are on adjacent strings.

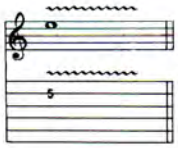


BEND: Strike the note and bend up a whole step (2 frets).

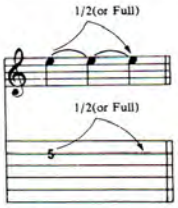


SHAKE OR EXAGGERATED VIBRATO: The pitch is rapidly varied by using a tremolo bar.

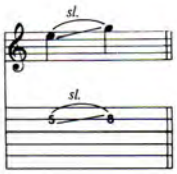
BEND: Strike the note and bend up an indefinite amount.



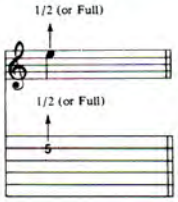
SHAKE OR EXAGGERATED VIBRATO: The string is vibrated by rapidly bending and releasing a note with the fret hand.



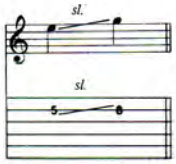
LEGATO BEND AND RELEASE: Strike the note. Bend up ½ (or full) step, then back to the original note. All three notes are tied; Only the first note is struck.



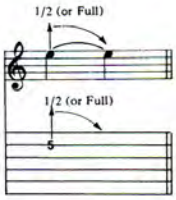
SLIDE: The first note is struck and then the fret hand moves up the same string to the location of the second pitch using the same finger. The second note is not struck.



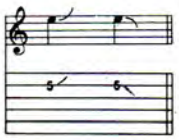
GHOST BEND: Bend the note up ½ (or full) step; then strike it.



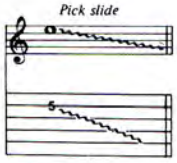
SLIDE: Same as above slide, but the 2nd note is struck.



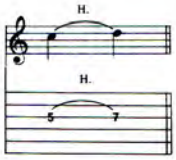
GHOST BEND AND RELEASE: Bend the note up ½ (or full) step. Strike it and release the bend back to the original note.



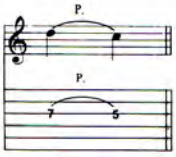
SLIDE: Slide to an indefinite pitch. Fret hand gradually releases pressure as the slide is played.



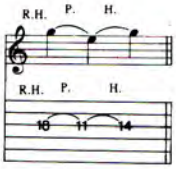
PICK SLIDE: The edge of the pick is rubbed down the length of the string. A scratchy sound is produced.



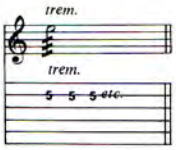
HAMMER ON: The 1st note is struck. Then the 2nd is fretted on the same string in a continuous motion. Two fingers are used.



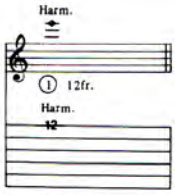
PULL-OFF: The 1st note is struck; The 2nd one sounds without picking. Both fingers are initially placed on the notes to be sounded. The fret hand finger pulls the string to sound the 2nd note.



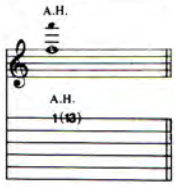
ARPEGGIATED HAMMER ON: Hammer on with middle finger of the *right* hand; Pull off to left hand 1st finger; hammer on to 4th finger left hand. This can occur on any series of three notes on one string.



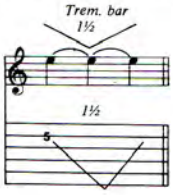
TREMOLO PICKING: The note is struck as rapidly and continuously as possible.



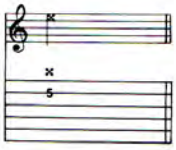
NATURAL HARMONIC: The fret hand lightly touches the string over a designated fret. Then it is struck. A chime-like sound is produced.



ARTIFICIAL HARMONIC: The fret hand fingers the indicated note normally. The pick hand produces the harmonic by using a finger to lightly touch the string at the fret indicated in parentheses and plucking with another finger.



Pitch of a note or chord is dropped up to a minor 3rd (3 frets) using the tremolo bar.



MUTED NOTE: The note is muted by the picking hand lightly touching the string(s) just above the bridge.

MUFFLED STRINGS: A percussive sound produced by laying the fleshy part of the left hand across the strings and striking across them with the pick hand.

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the Vinyl Score

by Buzz Morison

THE INTRODUCTION—
Steve Morse Band
Elektra/Musician 60369-1-E
Performance: Almost too precise
Hot Spots: *General Lee* and *Mountain Waltz*
Bottom Line: Boogie fusion for guitar lovers

Steve Morse, former Dixie Dreg, has produced a pristine, flawless solo album of Southern boogie-fusion that's both impressive and boring. Morse is a guitarist of undeniable skill and intelligence, a boogier who has refined his art and achieved a level of sophistication far apart from his Southern brethren. For his solo shot he put together a simple trio, a setting in which he has ample room to display his wares on a disparate sampling of his compositions.

Unfortunately, **The Introduction** suffers from that obsession with displaying his abilities—he's too concerned with perfection and never loosens up. **The Introduction** is a guitarist's album made for other guitarists—there's a wealth of technique, variety and impressive playing but the album just isn't that listenable. *General Lee* is a high-speed country shuffle on which Morse and guest Albert Lee barrel along confidently, and *Mountain Waltz* is a pretty piano and guitar melody. But things either get too complicated, as on the boogieing *Cruise Missile,* or are incomplete musical thoughts, like the do-nothing *The Whistle.* Morse is a talented guitarist with unique ideas, but on **The Introduction** he fails to find a middle ground between work and play.

WALKIN' THE RAZOR'S EDGE—
Helix
Capitol ST-12362
Performance: Chunky
Hot Spots: *Young & Restless* and *My Kind of Rock*
Bottom Line: Metal with flair

This Canadian fivesome has been fighting to make a metal splash for over ten years, walking that razor's edge. Yet, this is only their second American Lp, grinding rock, notable for the band's flair and adept musicianship. Helix can play, from Fritz Hinz' sharp drumming to the twin leads of Brent Doerner and Paul Hackman (wish they'd told us who was who), and the band really rocks—they don't just riff incessantly to get a big, ominous sound. They make songs like *You Keep Me Rockin'* and *My Kind of Rock* sound convincing—they're not just plugging into formulas. Helix is far more musical than, say, Quiet Riot or Twisted Sister, but they haven't made it. Why? Maybe because they rely on superior musicianship rather than a flashy gimmick. Not that they aren't adaptable—**Razor** has got a real shouting anthem in *Rock You* and a shot of Southern boogie on *Gimme Gimme Good Lovin'.* They even pull off a ballad with finesse, producing a song with real emotion, not just a whining intro to another barrage. These guys deserve to be heard. Let's hope they don't have to sacrifice their talent along the way.

THE BLITZ—Krokus
Arista AL8-8243
Performance: Motoring
Hot Spots: *Midnite Maniac, Boys Nite Out* and *Rock the Nation*
Bottom Line: Could be the band's break-out

What a month for metal—good albums from Y&T, Kiss, Helix, and now smashing vinyl from the highly polished and improving Swiss band Krokus. No fan of crashing, snapping rock will be disappointed with **The Blitz,** on which producer Bruce Fairbairn has filled out this quintet's sound magnificently. Out front are the screaming but pitch perfect vocals of Marc "The Voice" Storace, but the guitar grooves that buoy him are Krokus' meat. While Fernando Von Arb may be the name and fireworks, with his wowing leads demonstrating every glossy technique from wah-wah and tremolo bar flexing to high-speed blues ropes and wailing echo, special note and attention must be made of rhythm hacker Mark Kohler. The well-written, melodic crankers on **Blitz** really take off on Kohler's chucking rhythm lines. His whacking, tough riffs snap one to attention before Storace loosens up his gargle and the catchy chorus hooks pull one in all the way. Side one is solid right down to the sincere love ode *Our Love,* and despite a weaker, shorter flip, **The Blitz** is surprising, exciting and promising.

STOP MAKING SENSE—
Talking Heads
Sire 25121-1 E
Performance: Adequate
Hot Spots: *Burning Down the House* (again)
Bottom Line: Only good if you've seen the movie

Stop Making Sense is redundant. It's another live greatest hits album, albeit a soundtrack to a concert film, something this band did a couple years ago on **The Name of This Band Is Talking Heads.** There's nothing the matter with **Sense**'s playing or songs. They're good to hear again, though some tunes, like *Swamp,* drag noticeably when compared to the originals. But alone, without Jonathan Demme's exciting film of the Heads' show to lend liveliness to the music, the soundtrack is limp. Now the movie may be the best rock concert film ever made, greatly enhanced by Heads' leader David Byrne's acute visual sense, adding a film text to each of his lyrics. Having seen the film, this soundtrack probably will become much more real and listenable, but without that visual context it isn't worth spinning. Why not listen to the original records? In the film these songs are relentlessly catchy, engaging the audiences as they would in concert. The album is far from catchy, though, and ought to contain a warning—"Don't buy without having seen the movie." Or better yet, wait for the videocassette of the film. It'll be infinitely more enjoyable.

MIDLINE

BAYOU COUNTRY—
Creedence Clearwater Revival
Fantasy CDC-4512

These guys were simply the coolest—oddities in a flamboyant time, four regular guys in blue jeans, plaid flannel shirts and work boots jamming out the dirtiest, funkiest swamp and sweat grooves imaginable. They were the favorites of millions of teenage boys dying to get plain and heavy and "choogle" in the garage. A quartet of Californians who had jammed for ten years in bars and basements, they struck a responsive chord across the nation. They were in it for their music, not for the show that was rock, a strange contrast to the Doors with whom they rose and were often compared. Creedence's second album, **Bayou Country,** cracked the big time in 1969, and John Fogerty's unique Southern vision as seen through California sunglasses became a national obsession with the single *Proud Mary*. Through seven albums Creedence survived, until Fogerty and his guitar went on extended hiatus. Rumors persist of his comeback, but still we have those albums, including **Bayou Country,** at midline prices.

The Creedence sound was thick and foggy, a guitar murk that mixed Tom Fogerty's unhesitant rhythm guitar with John's fuzzy, bluesy, hypnotic leads. With Stu Cook's bass and the drums of "Cosmo" Clifford laying down nonstop, nodding goodies, John Fogerty did his vocal crawl, his rough, growling, cracking voice sounding devilish and mean. The music seems almost too elemental, too rudimentary to be deemed important, yet it is surprisingly danceable and infectious, incredibly warm and friendly, weirdly unique. There's been nothing like Creedence's music since, from John's fumbling, all-thumbs leads that stumble and lurch but always come out poignantly on-the-money, to the deceptively sweet harmonies and acoustic roll of *Proud Mary*, to the intense rock of *Born on the Bayou*. **Bayou Country** is great, simple, basic rock from one of the least pretentious, most unaffected and honest bands in American rock.

IN ROCK WE TRUST—Y & T
A&M SP 5007

Performance: Brash, bold and ready to explode
Hot Spots: *Don't Stop Runnin', Life, Life, Life, Lipstick and Leather* and *She's a Liar*
Bottom Line: Best heavy album of the year

This has got to be Y&T's year. Struggling to become more than a cult favorite, this hard, fast and confident metal quartet has finally put it together on **In Rock We Trust,** unquestionably the best hard rock album that's entered this listener's head all year. Admired by many in the U.K. but virtually unknown at home, Y&T's strutting, clever melodies and scorching, flawless playing combine to create a hard rock/metal that's gripping and memorable. And the dictum "the louder the better" truthfully applies. Singer/lead guitarist Dave Meniketti fronts the band with authority and bubbling confidence, his singing clear and emotional and his solos blasting off as if fueled by liquid nitrogen. But the band's subtle yet bashing musicianship might pass unnoticed if not for the superb, *complete* songs Y&T has written and stretched to their limits. There's not a clunker on **Trust,** but *Don't Stop Runnin'* may be song of the year, with its gruff, charged verse, pure melody chorus, whirling solo and spiteful lyrics. Filled with intricate key changes, clever guitar twists and awesome melody hooks, **In Rock We Trust** is a hot slab that won't let go. Trust me.

ANIMALIZE—Kiss
Polygram-422-822-495-1

Performance: Assertive
Hot Spots: *I've Had Enough* and *Murder in High Heels*
Bottom Line: Worth getting excited about

From the crashing start of *I've Had Enough*, it's obvious there's a lot more to the new Kiss Lp than the leaden **Lick It Up** of last year. On **Animalize** these vets sound as if they're having fun again, and lots of it. Much of this renewed spirit and conviction comes from the snarling six-string of new guitarist Mark St. John, whose gritty, thick riffing single-handedly lifts Kiss's music out of the doldrums and back into the heart of metal's roar. His roller-coaster solos are playful and spunky, accentuating the band's revitalized interest in their music. Perhaps the band realized the novelty of playing without make-up had worn off, that they had to come up with a real butt-crusher to survive. Whatever, Kiss is back with power and some vigorously grinding vocals from Paul Stanley. They still occassionally bring out the plodding monster rock of their past, but St. John enlivens songs like *Get All You Can Take* with his skipping solos. And the gut-wrenching guitar-riff spunk that spells out each tune is enough to get any headbanger shaking. Welcome back Kiss, hello Mark St. John. Joeysguitartabs.

INSTINCTS—Romeo Void
Columbia BFC 39155

Performance: More complicated
Hot Spots: *Out on My Own* and *Six Days and One*
Bottom Line: Dancing rock for thinking people

This San Francisco outfit has come quite a ways since several early Eps drew notice. Led by sassy singer Debora Iyall, Romeo Void creates swirling dance rock with a cutting edge in the form of Benjamin Bossi's blaring, angst-filled tenor sax. Their early records, driven and moving, were hampered by monotony and predictability. After some time off, they've come up with a more varied, complicated album in **Instincts** and this new-found depth makes them much more than just a party band. No other group mixes the need to dance with a dire, melancholy expressiveness like Void. Much of the new variety can be blamed on guitarist Peter Woods, whose pure rhythm work runs the gamut of sounds and clever, propellant touches. The deadly repetition in his playing and the songs' verses lend a frightening sweep to clicking dance rides like *Six Days and One, A Girl in Trouble* and *Out on My Own*. With increased studio and arranging savvy and the willingness to take risks, as on the eerie instrumental, *Going to Neon*, Romeo Void has made an album on a level worth serious investigation, a step above the one-hit, dance-rock norms.

HEAVY DUTY

"THE" OFFICIAL" BIOGRAPHY T.M.

BY STEVE GETT

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On the Case

by Roger Sadowsky

Roger Sadowsky is a professional luthier and repairman in N.Y.C. Current clientele includes Joan Jett, Hall & Oates, Paul Simon and George Benson.

The holiday season is upon us, and music stores are full of accessories that can make great gifts for friends, relatives or yourself. Here's a look at some accessories worth checking out.

Whether you're restoring a vintage guitar or hot rodding the ultimate heavy metal stage guitar, W.D. Enterprises has a huge selection of pickguards to fit virtually every guitar and every guitarist. For the conventional guitarist, W.D. offers a wide selection of plastics and plastic laminates. For something a little different, W.D.'s Designer Series offers clear and colored mirrors; American, British, Japanese and Dixie flags; checkerboard, tie-dye, spiderwebs, camouflage and stripes. A virtual cornucopia of pickguards, indeed.

Speaking of cornucopias, Earth III offers a great selection of quality guitar straps. Earth III offers plain, stitched, and tooled leather, snake straps, clothweave, rubber, studded, airbrushed, LED's, wide and thin straps, straps with pick compartments, a huge variety of colors and designs, and even a fashionable strap with Japanese calligraphy and a rising sun.

DiMarzio now has a fine line of gig bags to fit almost all guitars and basses. Made of black waterproof cordura nylon, they feature the latest technology in soft case design. They even have a "secret" compartment for stashing your ID, money, or whatever else you stash in a stash compartment. They are available for solid body guitars and basses, semihollow-body guitars and acoustic guitars. The DiMarzio Accessory bag is made of the same materials as the gig bags and is great for toting pedals, tuners, cords and whatever else you tote in a tote bag. The shoulder strap keeps both hands free for carrying instruments, amps, and opening doors.

Another fine and well thought-out product from DiMarzio is their new low mass tuning machine. The six-in-line version is the perfect replacement for Kluson and Kluson style machines on most vintage Fenders and new vintage copies. They require absolutely no modification to the instrument; they are ultra-light; the shafts are the correct height

and the gears work exceptionally well and smoothly. If you know how to operate a Phillips head screwdriver, treat your guitar to some exceptionally fine gears.

Speaking of gears, one of the best tuning machine companies these days is Gotoh of Japan. Not too many years ago, Gotoh made a lot of cheap gears for a lot of cheap guitars. Today, however, they produce what many consider to be the best line of gears around. They have a superb 4-in-line Fender style bass gear and a 3-on-a-side guitar gear with an incredible 18:1 gear ratio. Their black chrome plating, while expensive, is hands-down the best black finish in the guitar industry.

Speaking of the guitar industry, a relatively young company, The Music People, offers some very high quality accessories. Their line of guitar stands are well made and well designed. Offered in three-, two- and one-instrument models, they all feature heavy gauge steel, heavy neoprene padding, and neck guards to lock the instrument in place. Also from the Music People is their great line of HOT-WIRES cords. The cable itself is soft and pliable yet extremely tough and durable. The cable ends are also of the highest quality, including both straight- and right-angle ends with anti-pop switches that turn off the cord as soon as you unplug it from your ax.

Speaking of axes, for those of you who like to keep your ax clean, the C.F. Martin Co. distributes one of the best guitar polishes on the market. Unlike greasy creams or oils, Martin guitar polish cleans without leaving any residue. It leaves the back of your neck feeling "fast" and it's also great for cleaning the grunge off laquered maple fingerboards.

And don't forget your local hardware store as a source for gifts for your favorite guitar player. Every guitar player can use a set of Allen wrenches (American and Metric), an assortment of good screwdrivers (regular and Phillips), a small can of oil, a small pair of wire cutters and a pair of needle nose pliers.

Have a nice holiday and a Happy New Year. I'll be back next month with my usual pair of no-nonsense, no-hype, tell-it-like-it-is guitar and bass reviews. ■

PLUGGING IN

by Bob Rose

Bob Rose is a prominent New York studio guitarist who has worked with Todd Rundgren and Robert Gordon.

For anyone who has the pleasure of owning a Rockman, the Rockman AC adapter is a must. This lists for $50.00 and boy, am I glad I bought one. Since the Rockman uses so many batteries, it is hard to tell when they are going to go bad. You therefore have to carry many extras with you, which is a pain. It is a very large pain if they die in the middle of a performance. With the AC adapter you need not fear anymore. You just take out the batteries and plug the adapter into the hole that is there (if this is very tight, try using a little graphite). You then plug the other end into the wall, and what do you know . . . Rock 'n' Roll forever.

The guitar stand made by the company that makes AKG mikes is quite impressive. It holds any shape guitar, from a flying "V" to a D'Angelico. It is made of black cast iron with rubber on the parts that support the neck and on which the bottom of the guitar sits. It is heavy duty and sits on the ground very securely. There is nothing like the sinking feeling of putting your guitar on the stand, hearing someone yell and trying to catch it before it hits the ground. This is highly unlikely with the AKG stand. This stand is height adjustable with a control on the back, and it folds up for easy transporting. The list price is $35.00

Remember those great electronic handclaps on the record *Betty Davis Eyes?* Remember how many records have used that sound or some variation of it since then? Most of the time these electronic hand claps are one of the sounds that the synthesizer has (one of its programmed sounds). Maybe you would like to do this also, but you don't have a synth in your band, or maybe you can't afford the type of synth that incorporates this sound. If you would like to have electronic handclaps for not too much money, you can buy the Boss HC-2 Handclapper for $125.00 list price. This little box (a little bigger than a fuzz tone, but thinner) has three controls. Sens controls the amount of pressure that the player has to use to activate the handclap (to the right you need less pressure); Dry controls the amount of treble or bass the handclap will have. The manufacturer calls Hall the amount of reverb; I call it the amount of the decay that the handclap will have.

The HC-2 is powered by a nine volt battery, or you can buy an AC adapter. It has an output jack that allows you to play it through an amp or P.A. It also has an input jack that allows you to have it triggered by a sequencer (to do this you need 150mv of signal).

I think the Handclapper is a neat little device for any musician. It is useful for playing live as well as home recording. With the three controls, there are many unusual sounds available besides the regular handclaps. With its low price it makes a great gift for those who are involved in creating their own music.

Did you ever find that you had to turn yourself into The Indian Rubber Man to disengage yourself from your guitar when finished playing or changing guitars? Or worse, did you ever have your guitar fall off because the hole where the strap was fastened became too large with constant use? With the new DiMarzio click strap these problems should be a thing of the past.

The DiMarzio strap is a new concept in the world of guitar straps. Each end of the strap is semi-permanently attached under the strap button on your guitar. This is done by removing the strap button and inserting the washer system provided by DiMarzio under it and then replacing the strap button so everything looks neat. Each end (that you have attached to the guitar) connects to the long part of the strap with "fastex fasteners." These are military grade fasteners which, when clicked together, make sure that the strap is securely held. These fasteners allow one to get in and out of the guitar quickly and with a minimum of contortions.

This strap comes in Red, White, Military Green, Neon Blue and Ivory. They won't stretch and the color won't come off on your clothes. Another neat feature of the DiMarzio strap is that it clips on the DiMarzio gig bag (not reviewed here) with the same fasteners. This means that you only need one strap for your guitar and gig bag. The list price for the strap is $15.00 and it is pat. pending.

If you need short guitar cords to connect your effect boxes together, Guild has just the item. This is called the Guild Color Coded Effects Cords. This is a bag containing five short (one foot) telephone type patch cords. The colors are green, yellow, blue, orange and black. When not stretched to their full length, these cords bunch up to a very short out-of-the-way length. If you've ever had the experience of tripping over the chords that are connecting your effects because they were much longer than needed, you will understand the usefulness of this product. I use them for live as well as for studio work. They are well worth the $20.00 list price. ■

Thanx to Manny's for all products.

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